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Orchestra Leaders Investigate! "Thank You"

The New Sensational Novelty Song Hit

OH! HOW SHE CAN DANCE

By EMMA CARUS and J. WALTER LEOPOLD

Oh! How She Can Dance

Words by EMMA CARUS

Music by WALTER LEOPOLD

Introduction

Piano

Voice

Bil - ly Grey, —Went to a cab - er - et, — Where they had a show each night, — He saw a
Bil - ly ran — Back to the cab - er - et, — Where he saw this maid-en fair, — He ask the

real jazz dan-cer there, —And he loved her at first sight, He rushed up to — a mar-riage clerk, Where
man who owned the place, — If this dam-sel was still there, He smiled at Bill — and rolled his eyes, And

lov - ers some times go, The clerk ask for the maid-ens name, Bill an-swered, "I don't know, But
Yelled a - loud, "Yeh Bo, She just dropped in this place last night, Who she is, "I don't know, But

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Chorus

3

Oh, — How she can dance. — Oh, — How she can
dance — Ev-'ry mus-cle she can move and twist — She's got a wig-gle that you
cant re - sist, — When you see — her shake and quiv - er You will want to do it with her
Looks just like the swa - nee riv - er
Oh, — How she can dance — Ev-'ry move will put you in a
trance — Ash-es to ash-es and dust to dust-She's a wild, wild, woman-I'm a-fraid to trust —
She is some dan-cer why bless my soul-Say you ought to see her do the gel - ly roll, —
Oh, — how she can dance. — dance. —

CHAS. K. HARRIS Columbia Theatre Bldg. NEW YORK
47th STREET and BROADWAY

THE DRAMATIC MIRROR

LOUIS R. REID, Managing Editor

Hope That Governor Smith Will Settle Strike—Public Entertained by Press Accounts of the Theatrical War—Barrie and Pinero Coming—Is Lloyd George to lecture Here Too?—Write Plays for Husbands

IT seems to be futile to expect longer that the actors' strike, now in its fourth week, will be settled by any individual or group of individuals within the theater. Each side seems too firmly intrenched, too proud and determined in its attitude to give way to the other, and the past week has seen the feeling of bitter hostility developed to a point that no amount of peaceful intentions on the part of the playwrights—the innocent victims of the war—could assuage. The Mirror, however, is encouraged in the hope held out by the new playwrights' association that Governor Smith will find a way to end the strike. If not the Governor, the mediator, it is obvious, must be some man outside the theatrical world, some prominent and public-spirited citizen who is able to weigh justly and sympathetically the whole affair and thus bring a restoration of peace and prosperity to the theater, now under the most severe blight of its history. We hope Governor Smith will undertake the task. He is in a unique position to accomplish much. But if he is unable to seek a settlement the problem should appeal to some judicial spirit who can command the co-operation and good will of both actors and managers. Former Postmaster-General Frank H. Hitchcock is to us that judicial spirit. Moreover, he is well qualified by long experience in executive positions to adjust differences between men.

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WHAT with the issuing of daily communiques, charges and recriminations and letters of protest, the establishment of new organizations within the theatrical world, the development daily of a host of incidents—some of them pathetic and some grotesquely humorous—the strike is furnishing highly entertaining reading for the public. Interest in the invincible progress of Cincinnati in the National League, in the Shantung controversy in the Senate, in the aerial race to Toronto and the tennis championships at Forest Hills pales into insignificance beside the attention given to the actor-manager war. "Who's going to win?" "What do you think will be the effect of the Actors' Fidelity League on the strike?" "Can the strikers obtain playhouses for their productions on the road?" "How long do you think the war will last?"—these are some of the questions passed back and forth wherever people congregate.

• • •

MEANWHILE, announcements of new productions go on daily as if to remind the public that the strike may be over at any time. Members of the Producing Managers' Association are even giving out statements of productions scheduled to open next week. After the whole trouble is over an excellent opportunity awaits the person who will record for history the strike in all its ramifications. Such a book if written with an open mind and a sense of humor would undoubtedly find a heavy sale with a public that often prefers entertaining fact to sprightly fiction.

• • •

ALF HAYMAN does not permit the present situation in the theater to disturb him from announcing serenely that Sir James Barrie and Sir Arthur Pinero are coming to New York soon, the former to see and be seen but not interviewed and the latter to witness the premiere of his new play.

ATOXEN WORM scored a notable success in issuing a story on behalf of the Messrs. Shubert that Premier Georges Clemenceau is coming to America in the Fall to lecture in English. The statement leaped to headline prominence in nearly all of the dailies. What if Mr. Erlanger should obtain Lloyd George for a lecturing tour. Would not the international situation become even more complicated?

• • •

ACTRESSES' husbands have long been accustomed to write plays for their wives—witness the case of J. Hartley Manners, who has such a star as Laurette Taylor in his own home and that of Eugene Walter and Charlotte Walker. This season the reverse of the situation is to be evidenced. Mrs. Chauncey Olcott has written a romantic comedy for the use of her husband and she will assume also a managerial burden by presenting the play at Henry Miller's Theater, September 1. Mrs. Otis Skinner is another who believes that her husband will appear to best advantage this season in a play from her own pen. Mr. Skinner's season will start late in the Fall following a period of observing the strike from the distance of Colorado.

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THE amusement world has appropriately formed its post of the American Legion. It will be known as the S. Rankin Drew Post, named in honor of the son of the late Sidney Drew, who was the first American aviator killed while flying over the German lines. At a meeting held last week, which fifty men representing every branch of the amusement business attended, Lieut. Commander Wells Hawks, U. S. N., was elected post commander. Other officers elected were: Vice-commander, Capt. W. M. Roddy; post adjutant, Ralph Navarro; financial officer, L. B. O'Shaughnessy, and historian William G. Newman.

• • •

SAM BERNARD and Louis Mann continue to be friendly enemies whether A. H. Woods wills it or not. No sooner does Mr. Bernard ally himself with the Actors' Equity Association in the strike than Mr. Mann assumes a leadership in the new organization, the Actors' Fidelity League. But while both are as far apart as the poles in their thoughts and activities they have a singleness of purpose in their purchase of collars. Both believe, to the benefit of Cluett, Peabody and Company, in plenty of white space.

• • •

WILLARD MACK is one of the playwrights who is particularly grieved over the present situation. Were it not for the strike he would be represented on the stage by five new plays, with a sixth in the offing. Mr. Woods is sponsor for all of the plays, which include "The Voice in the Dark," written in conjunction with Ralph Dyer; "Breakfast in Bed," written in collaboration with Hilliard Booth; "The Logic of Larry," "The Gentle Craft of Gertie," and a story of the Northwest for the use of Lou Tellegen. In addition, Mack himself is scheduled later to appear in "Poker Ranch."

DRAMATIC MIRROR *PUBLISHED EVERY THURSDAY AND DATED A WEEK AHEAD AT CAPITOL THEATER BLDG., 1639 B'WAY, N. Y. PHONE 5923 CIRCLE* SEPTEMBER 4, 1919

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LATEST NEWS OF THE ACTORS' STRIKE

FOURTH WEEK OF STRIKE SHOWS NO SIGN OF EARLY SETTLEMENT

Both Sides Seem in for Finish Fight Following Failure of Playwrights' Peace Efforts—Thirty Theaters in New York Closed

THE actors' strike is now in the beginning of its fourth week and there are as yet no signs of a settlement. On the contrary the war has developed until it has resulted in the closing of thirty theaters in New York inclusive of those which would have housed plays had not the strike interfered, all the first-class playhouses in Chicago and the calling out of billposters, switchmen, transfer and baggage men in the Western city.

Efforts have been made for the restoration of peace, principally by a group of playwrights who met last week and formed an association. Their efforts were unsuccessful. Much hope was centered in Governor Smith who was expected to come down from Albany and give his entire attention to settling the differences. When he announced that he could not spare the time at present both sides apparently seemed ready for a finish fight.

Many Thought Fight At Climax

When the Producing Managers' Association rejected the offer of the Actors' Equity Association to put up a bond of $500,000 guaranteeing their promise not to put into effect the closed shop there was a belief in many quarters that the fight was approaching a climax and that the managers had prepared a strategic maneuver which would bring victory to them. Many professed to see in the organization of the Actors' Fidelity League, which comprises those players who hoped their association would prove the solution of the trouble, the reason for the failure of the managers and the A. E. A. to get together. Charges and countercharges have been exchanged between the representatives of both actors' organizations, but the Actors' Equity Association claims that its player opponents cannot effectively fight organized labor, and, as a consequence, it has nothing to fear.

Managers "Stand Pat"

While the managers, according to their official communiques, "stand pat," the actors are preparing to produce their own plays, renting theaters, halls and other buildings in New York and elsewhere that are not under the control of members of the Producing Managers' Association. In New York gradual pressure is being applied upon the theaters by the stage hands, one or two playhouses having been added to the closed list nightly during the past week.

Strange Contradictions

Several seeming contradictions have been revealed in the strike situation. For example the stage hands and musicians have been undisturbed at the Playhouse, where a non-Equity cast is presenting "At 9.45." On the other hand, a motion picture, "The House Without Children" which was to have opened at the Gaiety Theater Sunday, was not permitted to be shown.

The International Alliance of Stage Employes and Picture Operators held another meeting at their headquarters in West Forty-sixth street and later Charles C. Shay, president of the organization, stated that more than 1,100 members had unanimously voted to stand by the Equity and to carry on the fight to a finish. He also stated that the members still working have pledged ten per cent of their weekly earnings to the support of those out of employment. Hugh Frayne, State organizer of the American Federation of Labor, was present.

This announcement of the stand of the stage hands followed that of Joseph N. Weber, head of the Musicians' Union, who said on Friday that the musicians would fight "twenty-two years."

All Star Show in Brooklyn

Lieut.-Col. Booth has signed the lease of the Brooklyn Academy of Music for Labor Day, when the all-star bill at the Lexington Theater this week will appear there. For the production at Saratoga tonight, Chauncey Olcott, Edith Taliaferro and Margaret Vale, niece of President Wilson, appeared. Poli circuit road companies will be 100 per cent. Equity, according to James Thatcher, general manager. Q. E. Nee, producing manager of "Our Pleasant Sins," also came out for the strikers.

Chance for New Playwrights

Promise of a rosy outlook for the playwright, particularly the unknown writer, was held out by Lieut.-Col. Booth, chairman of the entertainment committee for the Equity, who said that every manuscript submitted no matter whether its author had ever had a production before, would receive at least two readings from the play reading committee. Only "clean plays," he declared, would be produced.

English Actors Sympathetic

A second telegram of sympathetic support has been received by the Equity Association from the English Actors' Association. The message declared that "unless the American actors insisted upon recognition of their union they would not be worthy citizens of a free country."

Empire Theater is Likely to House Equity Productions.
John Emerson Predicts Co-Operation of Actors and Authors.
Francis Wilson's Daughter Joins Actors' Fidelity League.
George White Will Join Producing Managers' Association.
Equity Obtains the Auditorium Theater in Chicago.
Fidelity League Busy on Phrasing of Its New Contract.
Playwrights Affiliated With Authors' League of America.
Shuberts May Send Winter Garden Productions to Paris.
"At 9.45" With New Cast Continues at the Playhouse.
Nearly All Rehearsals of New Productions Called Off

NEW PLAYS COMING

"Scandal" and "Up from Nowhere" Announced

A light opera company opening at the Shubert Theater next week has as its star Jefferson De Angelis, a member of the council of the Equity Association, who has been particularly active in the present strike. The manager of this enterprise, named Gallo, is not a member of the Producing Managers' Association, but the fact that the production will be housed in a Shubert house, and that the Shuberts will be deriving revenue therefrom, caused some speculation.

Announcement was made that "Scandal" will be produced at the Thirty-ninth Street Theater on Sept. 4 by Walter Hast, and John D. Williams plans to present "Up From Nowhere" at the Comedy Theater on Sept. 1. Neither Mr. Hast nor Mr. Williams is a member of the Producing Managers' Association, but the houses at which their plays will be shown are Shubert theaters. If the case of "Scandals of 1919" may be taken as a precedent, the fact that the plays are being shown in Shubert houses will be sufficient to cause them to be closed.

• • •

Money Losses Heavy

The money losses resulting from the strike are already approaching the $1,000,000 mark, but both sides seem to be well equipped with financial resources. The managers, of course, have the large profits of the last two seasons to draw upon, whereas the actors depend upon contributions and benefit performances.

NO BAR TO NEGRO ACTORS IN EQUITY

No Race or Color Distinctions Observed in Society

There is no bar to the admission of the negro actor to membership in Actors' Equity Association. A MIRROR representative called at the headquarters of the Equity yesterday to ascertain the status of the negro actor in the fight between the A. E. A. and the Producing Managers' Association inasmuch as the negro player had not been mentioned in the dispute by either side. Grant Stewart, one of the officials of the organization, made it emphatic that the Equity was in no sense a social club, that there were no race or color distinctions drawn and that any actor was eligible to membership who came within the regulations providing for the length of experience upon the stage. Mr. Stewart said that no requests had as yet been made by negro actors to join the organization but he had learned that Bert Williams, one of the principals of the "Follies," had expressed a desire to join.

"We have members," said Mr. Stewart, "who are of various races and nationalities and the negro actor is at all times welcome."

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Seek Governor's Aid

The Stage Writers' Protective Association met Monday afternoon at the Hotel Astor and affiliated itself with the Authors' League.

A committee of playwrights is conferring with Governor Smith in regard to steps to be taken toward settling the strike.

GOMPERS PLEDGES AID TO ACTORS

Labor Leader's Statement Would Indicate a Strike of Many Months Duration

SAMUEL GOMPERS, in an address to members of the Actors' Equity Association late Tuesday afternoon, pledged the full force of organized labor to that body in carrying on its present strike. Mr. Gompers, following his arrival from Europe on the George Washington in the morning, attended a mass meeting of the actors at the Lexington Theater.

Both actors and managers had been awaiting the first expression from Mr. Gompers as to his stand, and it had been generally felt that his attitude might influence the entire future course of the strike. Taken in conjunction with the indorsement of the State Federation of Labor in Syracuse yesterday, Mr. Gompers's pledge puts the forces of organized labor solidly behind the actors. It appears now that a strike of many months' duration is inevitable.

Arthur Hopkins, on behalf of the Producing Managers' Association, has given out the following statement:

"In view of the fact that Mr. Gompers had neither time nor opportunity to acquaint himself thoroughly with all the facts of the present situation himself, the Producing Managers' Association refrains from making any comment on his precipitate stand."

Extension of sympathy and support of the striking actors marked Tuesday's session of the annual convention of the State Federation of Labor at Syracuse.

Arthur Hammerstein and J. J. Shubert, New York theatrical producers, were attacked at great length at the morning's session by Ed Wynn, who appeared as a delegate for the Equity. Marie Dressler and DeWitt C. Jennings were also present, and addressed the meeting.

Following their addresses the convention adopted resolutions declaring the Actors' Equity Association to be the only legitimate organization affiliated to and recognized by the American Federation of Labor.

(*Strike continuation on* 1392-94)

PLAYWRIGHTS ARE THE LATEST TO ORGANIZE A SOCIETY

Form Protective Association With Otto Harbach as President—Fail in Attempts at Mediation

THE playwrights' meeting at the Hotel Astor resulted in the formation of the Stage Writers' Protective Association. Application has been made to the Secretary of State for a charter. Otto Harbach was elected President, Owen Davis, Secretary, and Silvio Hein, Treasurer. The playwrights announced that they would maintain a neutral attitude in the present trouble and that they had organized solely for self-protection. Among those who attended the meeting were Rupert Hughes, May Tully, Eugene Walter, Roi Cooper Megrue, Eugene Presbrey, Gene Buck, Earl Carroll, Augustus Thomas and Leroy Scott.

The playwrights tried to bring the actors and managers together, but to no avail. The managers held to their original position—that while they have full confidence in organized labor as it works with the stage hands and musicians, the theater cannot exist with the actors organized in the Equity, which is a labor union, and under their present leadership.

Open Shop Guaranteed

The playwrights obtained from the Equity a statement of willingness to guarantee the performance of contracts and maintenance of an "open shop" in the actors' profession, but the managers insisted that dramatic talent cannot be unionized with any but a detrimental effect on the theater, and refused absolutely to do business with the Equity.

At a prolonged meeting of the managers with a committee from the playwrights in the Cohan and Harris Theater building the playwrights brought their effort to a climax.

Playwrights Fail at Mediation

The committee, consisting of Eugene Walter as chairman, Owen Davis, Gene Buck, Roi Cooper Megrue and Guy Bolton, returned to the Astor Hotel, where the rest of the playwrights were assembled awaiting the result. After a brief session Mr. Walter announced that their attempt at mediation had failed.

Frank Gillmore, executive secretary of the Equity, made public the written statement given to Mr. Walter for the Committee of Authors, as follows:

"Confirming what our Committee said to you yesterday, we beg to advise that upon a satisfactory adjustment of the situation with the managers we will agree on our behalf that our association will pledge itself for the term of the contract which we enter into with the managers, not to require a 'closed shop'; and further, that upon entering into any contract mutually satisfactory, with the Producing Managers' Association we will not only pledge our association under such contract, but also reasonably bond its faithful performance, the managers on their behalf to equally pledge themselves and their association and give a like bond."

Managers' $100,000,000 Investment

The Producing Managers authorized the following statement:

"The Equity proposal to the authors that it was willing to furnish a $500,000 bond to guarantee its good faith in the future was looked upon by the managers as poor security for a business in which over $100,000,000 is invested. The Producing Managers' Association wants no bond. It wants to deal with a body of actors that has not demonstrated its complete disregard of property rights and contract rights. The Equity has branded itself as an advocate of individual contract violation and has thereby destroyed all confidence the managers may have had in it."

BILL POSTERS STRIKE

Baggagemen and Switchmen Refuse to Haul Scenery in Chicago

The Bill Posters' Union, the Baggage and Parcel Delivery Drivers' Union, and the Switchmen's Union joined in the sympathetic strike of musicians and stage hands in Chicago last week, thus ending prospects of an early settlement of the actors' strike. All major theaters in Chicago with one exception are dark.

Union men say no theatrical bills will be posted, no cars of scenery switched, no baggage hauled to theaters, and that burlesque, vaudeville, and motion picture houses will be closed if orders from New York authorize a strike of musicians, stage hands, and film operators in these theaters.

Officials of the Stage Employees' Union said that the International Union of Moving Picture Operators had voted to support the actors. They said a message to this effect had been received from headquarters in New York.

It is believed that the motion picture operators will walk out also if pictures are shown in those houses closed by the strike.

Stars to Play One Night Stands in Two States

With all the major theaters in Chicago closed, striking actors have planned a week of rehearsal for a benefit production including the stars of the shows stopped by the strike of members of the Actors' Equity Association. As planned, the play would open in Chicago, with a tour of one-night stands in Illinois and Indiana cities following.

Scenery was removed from some of the closed theaters today after permission was obtained from a representative of the Actors' Equity Association, and strikers were permitted to take away their personal effects.

. . .

Equity Uses Airplane

To announce the vaudeville performances for the Actors' Equity Association this week in the Lexington Theater an airplane bombed upper Broadway with circulars Sunday at noon. Lieutenant John De Pew, U. S. A., made the flight from Mineola with Edith King, actress, and the circulars. These also told of the Equity ball in the Astor Hotel on August 28, with its cabaret and supper.

ACTORS TO PRODUCE

Equity Forms National Co-operative Theater

The Actors' Equity Association has decided to go into producing on a large scale. Such a plan will bring about a situation not unlike that of twenty or more years ago, when David Belasco and others played their attractions in tents and halls in their fight against the theatrical syndicate.

The actors have formed the National Co-operative Theater, which will send vaudeville shows and regular plays upon the road, appearing in such auditoriums as can be obtained. Play-reading and casting departments will be formed, and a system of profit-sharing will be inaugurated.

The Lexington Theater will be operated for several months, and the Thomashefsky Theater on the east side will be opened with an actor's program on Labor Day under the direction of Barney Bernard. A program will be given also at the Academy of Music on the same day.

George Nash is off for Saratoga to arrange for an Equity vaudeville performance, starting Frank Tinney, Harry Fox and the Dolly Sisters on a circuit. From Chicago comes a report of a revival of "The Gentleman From Mississippi," with Tom Wise, touring for the benefit of the strikers.

. . .

Make "Specs" Disgorge

At the Lexington Theater a posse of actors has been organized to chase and apprehend ticket speculators. One who was caught last week was forced by Lieut.-Col. Earl Booth, chairman of the entertainment committee, to disgorge his tickets and sign a confession.

STAGE HANDS ARE ENJOINED

Forbidden to Interfere With "Listen Lester" in AtlanticCity

What is believed to be the first injunction order granted in the United States to restrain theatrical mechanics from striking and presaging a new system on the part of the Producing Managers' Association of New York, in their fight against the Equity, is directed against the International Association of Theatrical Stage Employes and motion picture operators of the United States and Canada and Atlantic City Local No. 77.

The restraining order was issued last Sunday night in Atlantic City by Vice Chancellor John H. Backes, holding an impromptu session of court in the Traymore Hotel. The order was obtained by the Nixon Amusement Company, owners and operators of the Apollo Theater. The order, a temporary one, directs the International Association to show cause why it should not be made permanent.

"Listen Lester" began an engagement Monday at the Apollo Theater. Frederick E. Moore is manager of the theater.

. . .

More Managers Resign from Lambs

Marc Klaw, Sam H. Harris and Arthur Hopkins, three of the leading members of the Producing Managers' Association, individually have announced their resignations last week from the Lambs. David Belasco, George M. Cohan and Morris Gest resigned from the Lambs in the early days of the strike.

ACTORS FORM ORGANIZATION IN OPPOSITION TO EQUITY

George M. Cohan Offered Presidency of Society—Heated Meeting Held at the Biltmore

THE culmination of a stormy meeting attended by approximately five hundred actors and actresses on last Friday night at the Hotel Biltmore was the formation of an organization opposing the Actors' Equity Association. George M. Cohan, who stated that he "guessed he would never produce another play" but would devote his whole time and resources to the new association, was offered the presidency. He said that before he could accept the office it would be necessary for him to resign from the Producing Managers' Association, which step he would take at once.

The meeting, which began Friday afternoon and was resumed in the evening after a recess for dinner, was attended by several managers and representatives of managers. It was stated that the new body was "with the managers," but emphasis was laid upon the fact that it was not fathered by the Producing Managers' Association. Opinion was divided concerning the influence the organization would effect on the strike, but its activities will be closely and interestedly watched.

Considerable speech making preceded the entrance of Mr. Cohan, who was sent for by Louis Mann, the chairman of the meeting. The two lengthiest were made by Mr. Mann and Howard Kyle. Others were made by Alexander Leftwich, Janet Beecher and Ben Johnson. The formation of the organization was proposed by Katherine Hayden. During the speeches the meeting frequently became chaotic and personalities were dealt in. Some of the speakers for the new organization accused certain of the Equity members of "atrocities." And members of the Equity, especially Lawrence Grant and Mona Kingsley spoke, either from the rostrum or from the floor, against the formation of the new body and for the Equity.

At the evening session, which Mr. Cohan did not attend, a committee was appointed to decide definitely upon the policies of the new organization. Among those who attended the meeting were Louis Mann, Allen Dinehart, Lenore Ulric, Janet Beecher, Arthur Ashley, David Warfield, Zelda Sears, Marjorie Wood, William Collier, Alexander Leftwich and Frederick Carr. Among the players in the new association, in addition to those already named, are Amelia Bingham, Olive Wyndham, Ina Claire, Eileen Huban, Jose Ruben, Lester Lonergan, Justine Johnston, Ben Johnson, Carlotta Monterey, Ralph Herz and Marie Cahill.

"HAPPY DAYS"

Hippodrome Opens Season with Pleasing Spectacle

It has always seemed proper to give to the productions at the Hippodrome the same immunity from criticism as that enjoyed by the circus. Year after year a vast sum is expended to stage at the big playhouse a show Barnumesquely pretentious, and while there are seasons when the features may not be as startlingly entertaining as in other years one can rest assured that a Hippodrome performance at any time is thoroughly enjoyable. There is a prophetic irony in the title of the new show, considering the present aspect of the season. Perhaps, it is Mr. Dillingham's little joke.

Notwithstanding the strike situation "Happy Days" is well chosen. The entertainment emphasizes the careless and whimsical joys of childhood with its enchanting scenes of fairy forests wherein dwell mammoth toadstools and Black-Eyed Susans and libraries where all the shelves come to life and famous characters spring out of the books.

And there are any number of tanbark features such as the agile Edwin Hanneford, who clowns upon a horse in amazingly-surefooted style; and a group of elephants which perform a fox trot with rhythmic perfection.

The show lives up to the standard of the spectacular in a dazzling parade on steps of light in what is called "The Hall of Colors," and in aquatic features that test the amphibian prowess of the hordes of chorus girls. Such distinguishing marks of a Hippodrome performance as a Pavlowa or a Sousa or a Charlotte may be missing but there is compensating delight in the presence of May Eccleston, a lovely nymph, who holds the big moment of "Happy Days" by taking a dive into a tank from the very ceiling of the auditorium. Then as a grand finale the dripping damsels sway on electric-lighted swings behind a fall of water while the entire company is grouped on the big stage. It is a finale as only could be staged at the Hippodrome.

Raymond Hubbell is responsible for the music, most of which is written in his most tuneful style. Belle Story was the leading songbird and to her was entrusted such catchy numbers as *The Marriage of the Lily and the Rose* and *My Sing-Song Girl*. R. H. Burnside conceived and staged the production. REID.

Light Opera at the Shubert

Fortune Gallo, director of the San Carlo Opera Company and impresario of the Gallo English Opera Company, will begin a two weeks' season of light opera in English at the Shubert Theater, Sept. 1. Mr. Gallo is not a member of the Producing Managers' Association.

"The Mikado" will be sung during the first week of the engagement. It will introduce a Japanese prima donna, Hana Shimozumi, a native of Hawaii, as Yum-Yum. Rosamond Whiteside, daughter of Walker Whiteside, Jefferson De Angeles, Warren Proctor, Greta Risley, and Louis Cassavant are other members of the cast.

The regular engagement of the San Carlos Company will follow.

NO MAN'S LAND

By Mlle. Rialto

ENTHUSIASM? Yes, indeed. But then who could help being enthusiastic while scores of the most beautiful of stage stars hovered about, anxious to please and be pleased. There were hoards of people at the Lexington Opera House, all ready and eager to register their pleasure while the Equity performance was given. Stage ingenues and leading women wore their prettiest frocks and smiles, while they politely escorted the crowds down the aisle. And there were many glances cast by feminine onlookers in the direction of these sartorially perfect ushers. We wager there will be quite a number of these frocks copied.

* * *

MARIE DRESSLER proved that in spite of her avoirdupois she can still execute the most difficult of chorus steps. She led the striking beauties of the T. B. M. shows and gave an interested audience an insight into just the method of dancing into favor in the hearts of the old but eager males who frequent musical comedies.

* * *

ETHEL BARRYMORE, who has not been on view in Manhattan for a few months, called forth many ecstatic ohs. For she has grown beautifully slim and youthful. In the girlish frock of white, worn with a simple blue sash, she presented a charming picture. Her performance in "The Lady of the Camellias" is a thing long to be remembered.

* * *

AND then Ivy Sawyer, with Joseph Santley, sang and danced her way into favor. Miss Sawyer, by the way, wore the most becoming frock we have ever seen on her. It was a sort of demure little dress suggesting days gone by and was soft and pleasing in its coloring. And it brought out the rosiness of Miss Sawyer's cheeks and the brightness of her hair in a way which made it easy to understand why Mr. Santley found it so simple to play a stage hero to his own wife.

* * *

HONEYMOONS are in style again and Tavie Belge finds the custom a more than happy one. She has returned home simply radiating joy and bliss and is setting a good example to all those who are hesitating on the brink of matrimony because of the H. C. of L. and other little things. Miss Belge was married last May but popularity and the long run of "Fiddlers Three" kept her from her honeymoon until early summer. Then she and her husband sailed for her own country, Belgium. Now she has returned and is getting ready for a road tour of the same old "Fiddlers Three."

* * *

SIXTEEN years ago a little daughter was born to Mr. and Mrs. William Raymond Sill. At the time Mr. Sill was publicity man for Weber and Fields, and their music hall. He telephoned the good news to Mr. Fields. "It's a girl, eh? What's her name?" queried the manager. "Rosemary," said Mr. Sill proudly. "All right, Bill," replied Mr. Fields. "I'll send her contract right over." And an hour later there came around a contract of employment on the stage between Rosemary Sill, party of the first part, and Lew Fields, party of the second part. That contract was framed and has hung in Rosemary Sill's nursery and room and is still there. She told the girls at St. Catherine's Convent she was under contract to Mr. Fields, and was going to work for him when she was graduated. She kept her contract, and reported to Mr. Fields on her sixteenth birthday last week. He assigned her to his own company playing "A Lonely Romeo." On her mother's side Miss Sill is the granddaughter of Edward Hanlon, one of the surviving Hanlon Brothers, of "Superba" and "Fantasma" fame. Her mother was Frances Arthur previous to her marriage.

* * *

ANOTHER returned actress from overseas is Ethel Valentine, who, after a busy time in France, has come home to take up her work on the stage. In a season that was sadly lacking in young leading women, Miss Valentine loomed up as a "find" and received praise wherever "To-Day" toured. It was in that play that she won the attention of George Broadhurst, who believes her capable of doing big things in the theater world.

* * *

THE romantic drama promises to be popular along the Rialto, if the managers and actors come to an agreement before the Fall season gets well under way. For John Cort has plans to produce a romantic drama with Mimi Aguglia in the leading role. This will be Miss Aguglia's first appearance on Broadway as an American star. Miss Aguglia is a Sicilian actress who already has a large following in this country.

* * *

SYDNEY SHIELDS, who has been busy playing to the soldiers abroad, has returned all enthusiasm for the old life along Broadway. She is industriously studying the leading role in "A Daughter of Two Worlds," the play in which Walter Hast will feature her. The play is founded on a magazine story.

* * *

WITH daughters and granddaughters of Senators and Congressmen rapidly increasing the ranks of stage celebrities, it is only natural that army officers should share this glory, too. Now comes the word that Mona Morgan will take her place this Fall in support of a star. Miss Morgan is a grandniece of General Robert E. Lee. Last year she gave several readings of Shakespearean roles at the Waldorf-Astoria. If all plans mature, Miss Morgan will play Ophelia in "Hamlet" this season.

* * *

INDIANS seem to find the stage a popular camping ground these warm days. There is young Miss Bankhead, who answers to the Indian name of Tallulah, already attracting the attention of playgoers in "39 East." And now comes the news that Laura Walker, whose other name, derived from her Choctaw greatgrandfather, is Chukfushe, or Little Lamb. Yes, when christened, Miss Walker answered to the name of Chukfushe!

EQUITY BENEFIT

Second Week's Bill Is Another Great One

It is a difficult task in thinking of the Equity Association Benefit performances at the Lexington Avenue Theater, to keep one's mind off such words as "stupendous," "superlative," "supreme," and similar words from the circus bill-poster's vocabulary. Such terms have been used so promiscuously and so often, however, that they have lost their force. But the Lexington vaudeville bills are no less than stupendous and superlative and supreme. Big names are in profusion, not only on the stage, but in the audience as well, and yes, in the aisles ladies whose names are not infrequently spelled in Mazdas sell us programs, bon bons, and orangeade withal. To enjoy the season to the fullest one must be a walking Blue Book of Broadway, but not being such, there are always one's neighbors to listen to.

At the end of the opening night of the first week's bill, there was a general buzz of "It's great, but they never can do it again." However, they have done it again. The second week's bill suffers not at all by comparison with its predecessor.

Ethel Barrymore's first appearance as Juliet is in itself history-making. As the youthful Shakespearean maiden, she is unbelievably radiant to look at, and as magical as ever to listen to. Conway Tearle makes an ardent and a generous Romeo.

Another turn which brought forth cheers from the audience is the melange of chorus numbers suggesting selections from the late musical comedies of Broadway. No chorus ever worked with such verve before in the annals of the theater. And while on the subject of ensemble numbers, the greatest mob scene of all time forms the finale of this as of last week's program. When "hundreds and hundreds of Equity members" respond to the oration of Brandon Tynan with the fire of conviction and the consciousness of "the cause" actuating their effort, it is a hardened playgoer indeed who doesn't feel a bit of a thrill.

An amusing bout of quips was staged extemporaneously Monday night by Frank Fay and Robert Emmet Keane, who was a genial master of ceremonies; Marie Nordstrom "opened the show," a novel experince for her; Charles Prince was in charge of the music; Blanche Ring, just recovered from an illness, elicited shouts on her appearance; Chic Sale, one of America's best character actors; the inimitable Duncan Sisters, Guy Kendall in the guise of Ann Pennington, Jim Barton, Bernard Granville, DeWolf Hopper, Carl Randall, and a flock of the best dancers in the realm contributed to what is really an overwhelming entertainment. Why try to avoid superlatives? At last here is an opportunity to bask in them and know that they are justified. MARTIN.

* * *

Thurston Show Does Not Open

The Globe was to have been opened last Monday night with Howard Thurston, the magician, as the attraction, but announcement was made during the day that the opening was indefinitely postponed. The calling out of stage hands and musicians is said to have caused the change.

ONLY TWO PLAYHOUSES OPEN IN THE BROADWAY DISTRICT

Hippodrome Unmolested—In Formation of New Actors Society Strike Parallels Vaudeville War

TWO theaters which have been neutral in the actor and stage hands' strike were suddenly closed by the strikers last Saturday. These were the Liberty, where George White's "Scandals of 1919" has been playing right along, and the Casino, where Lew Fields had his production of "A Lonely Romeo."

"A Lonely Romeo" has been presented under the name of Mr. Fields as producer, and he has not been a member of the Producing Managers' Association. Contracts with the members of the cast contained the features demanded by the Equity Association regarding payment for rehearsals preceding production of the play.

"The Scandals of 1919" was produced by George White who had not taken part in the organization of the Producing Managers' Association. At both of these theaters pickets of the Equity Association remained on duty while the audiences filed out, although the closing of the attractions had been caused by the withdrawal of the stage hands and musicians.

Hippodrome Show Goes On

No attempt was made by the Equity Association or the Stage Hands' Union to prevent the opening of the Hippodrome for the season. Officers of the association said the Hippodrome show was on the same basis as vaudeville, with the actors receiving extra pay for all performances above twelve each week.

Musicians and stagehands at the Booth Theater, where "The Better 'Ole" has been playing, went on strike last Thursday night. The actors accordingly added another to the list of closed houses.

Half a dozen or more players in "The Better 'Ole" were called out on the first night of the strike, and the attraction has been playing in the meantime with substitutes in their places.

The Winter Garden, crippled first by the defection of its actors and then by the walking out of stagehands and musicians, closed last Sunday night for the duration of the strike. It was announced by the Shuberts that it had been found impossible to give a satisfactory performance under the present conditions.

Only Two Theaters Open

Exclusive of vaudeville, motion pictures, and the Hippodrome show, only two Broadway theaters are now in operation, the Fulton, with "John Ferguson," and the Playhouse, with "At 9.45." "The Greenwich Village Follies," an independent enterprise, had expected to move to the Nora Bayes Theater, a Shubert house, but owing to strike conditions it will continue at the Greenwich Village Theater.

Cohan to Head League

The Actors' Fidelity League held a meeting last Monday night at the Hotel Biltmore.

George M. Cohan, who is to become President of the league, explained that he could not take office for several days.

In so far as the formation of a second actors' association is concerned, the strike is closely paralleling the vaudeville strike of 1917. In that case the strike of the White Rats was followed by the organization of the National Vaudeville Artists, Inc., to which all vaudeville performers were supposed to belong. Charges were made at the time that this body was sponsored by the vaudeville managers, just as Equity members now claim that the Actors' Fidelity League has been fathered largely by the managers. In the vaudeville strike the White Rats, although members of the American Federation of Labor, were not supported by the stage hands and musicians.

The entire company of thirty actors and actresses rehearsing for "What's the Odds," a musical production of Sam Shannon's, has resigned from the Equity and announced an intention of going over to the Fidelity League. The Equity ordered them to walk out and the players did not, they said, like the manner in which the walkout was ordered.

The new Actors' Fidelity League has opened headquarters at 122 West Forty-third street.

A. E. A. Derides New Society

A statement issued by Grant Stewart, on behalf of Frank Gilmore, Secretary of the Actors' Equity Association, derided the new actors' organization as a part of the campaign of the producing managers to break the strike.

"If there is any doubt in the minds of the individualists as to who is right from the point of view of the public, it can be easily cleared up. Let them organize a little parade of their own. They will know then exactly what the public thinks of them."

• • •

Drew-Barrymore Family in "The School for Scandal"

The Actors' Equity Association will realize soon its ambition to be on Broadway with an all-star cast. The organization will present "The School for Scandal" at the Garrick Theater in September, with John Drew as Sir Peter Teazle; Ethel Barrymore as Lady Teazle; John Barrymore as Charles Surface, and Lionel Barrymore as Joseph Surface.

STRIKE HITS CHIGAGO HARD

All Legitimate Houses Closed—Benefit Shows Planned

All legitimate houses are dark in Chicago, and the strike of the Actors' Equity Association promises to be a long one, with no settlement in sight. Following a meeting Saturday afternoon of the executive committee of the association, the entire Chicago membership met in the evening in the headquarters in the Masonic Temple. New members were admitted, benefit shows were planned, and dues collected. A monster benefit show was staged Tuesday night for the association. Thursday night there will be a gigantic dances.

Next Monday the association will open the Auditorium Theater which it obtained and will install a permanent company of Equity members. Grant Mitchell said that all funds derived from these shows will be turned in to the association's coffers.

The strike has been of great value to the vaudeville, burlesque and moving picture houses, for every night they are crowded to the seating capacity allowed by law. However, the managers of all amusement places are nervous because they know not what one hour may bring forth.

George C. Tyler's production of "On the Firing Line," scheduled for the Blackstone last Monday night, was called off.

Jack Dempsey is scheduled to appear in a mixed entertainment at the Colonial all next week if the house is allowed to open. Dempsey heads the bill and the price of admission in Chicago will be $3.50 top.

The Fiske O'Hara company were fortunate in being permitted to continue performances of "Down Limerick Way" at the Olympic all last week. The unions, however, blocked the appearance of "Seven Miles to Arden" at the Olympic last Monday night and the house remained dark.

Tom Wise and Walter Jones are arranging to present "A Gentleman From Mississippi," with a cast including Mr. Wise, William Courtenay, Grant Mitchell, Hazel Dawn, John Arthur, Enid Markey, Evelyn Gosnell, Adele Rowland, Gilda Leary, Harry Bradley, Dudley Hawley, Frederick Sutton, Elinor Dawn, Ada Meade, Ann Warrington, Percy Moore, Phillip Lord, Elmer Ballard, Norvall Keedwell and Burton Churchill. Bookings are being arranged for Joliet, Aurora, Elgin, Decatur, Springfield and Rockford.

MANAGERS WIN LEGAL BATTLE

Judge Hendrick Decides to Make Injunctions Permanent

The managers won the first round of the legal battle stirred up by the strike, when Justice Peter A. Hendrick of the Supreme Court decided to make permanent the injunctions obtained by the managers of six companies to prevent the Actors' Equity Association and a number of its members from inducing players to break contracts with these managers.

Justice Hendrick took the stand that while the actors have a perfect legal right to join any organization they wish, they have no more right to break a contract with a manager at the instance of a third party—in this case the Equity, which issued the strike instructions—than the manager has to violate such an agreement.

At the Equity headquarters it was stated that the injunction would, of course, be obeyed. It was pointed out by lawyers in touch with the Equity that theaters affected by this restraining order had been closed and were now "practically dead." The court ruling is looked upon by the managers as a guide for future action to prevent the disturbance of their productions.

The decision of Justice Hendrick dealt with the temporary injunctions obtained recently by managers individually and not as members of the Producing Managers Association. The managers and plays affected were Henry W. Savage, with "Head Over Heels;" Lee and J. J. Shubert, with "Shubert Gaities of 1919" and "Monte Cristo, Jr.'," and Winchell Smith and John L. Golden, with "Three Wise Fools" and "Lightnin.'"

• • •

Actors Change Program at the Lexington

The Actors' Equity Association began the second week of its season of "gala performances" at the Lexington Theater last Monday night with a new program of features. The bill includes Ethel Barrymore and Conway Tearle in the balcony scene from Romeo and Juliet," DeWolf Hopper, Bernard Granville, Brandon Tynan, Blanche Ring, Marie Nordstrom, Robert Emmet Keane, Marie Dressler's Chorus, Frank Fay, Chic Sale, the Duncan Sisters, Kuy Kendall and James Barton. The receipts of the first week amounted to $40,000, of which $31,000 was net profit. The stage hands at the Lexington were offered payment for their services but they refused to accept any money, declaring they would donate their time and labor. The chorus girls in the Marie Dressler number received $20 apiece weekly for their work.

The Actors' Equity Association will hold a ball at the Hotel Astor this Thursday night, Aug. 28 for the benefit of the strike fund. There will be many entertaining features.

Many film actors on the Coast are working diligently in raising funds. Among them are Bert Lytell, Milton Sills and George Fawcett. Twelve boxes have been sold for the Equity Ball at $100 per box, in the Los Angeles colony.

THE BROADWAY STRIKE TABLE*

SITUATION IN THEATERS UP TO AUGUST 27

Theater	*Play*	*What It Is*
Astor	East Is West	*Suspended*
Booth	The Better 'Ole	*Suspended*
Broadhurst	The Crimson Alibi	*Suspended*
Casino	A Lonely Romeo	*Suspended*
Century	Chu Chin Chow	*Suspended*
44th Street	Gaieties of 1919	*Suspended*
Fulton	John Ferguson	*(Open) Religious and philosophical conflict*
Gaiety	Lightnin'	*Suspended*
Globe	She's a Good Fellow	*Suspended*
Greenwich Village	Greenwich Village Follies	*(Open) Revue*
Hippodrome	Happy Days	*(Open) Extravaganza*
Knickerbocker	Listen, Lester	*Suspended*
Lexington	A. E. A. Benefit	*All star show*
Liberty	Scandals of 1919	*Suspended*
Lyric	The Five Million	*Suspended*
Maxine Elliott	39 East	*Suspended*
Miller's	La, La Lucille	*Suspended*
New Amsterdam	Follies of 1919	*Suspended*
Playhouse	At 9:45	*(Open) Mellow melodrama*
Republic	A Voice in the Dark	*Suspended*
Shubert	Oh, What a Girl	*Suspended*
Selwyn	The Challenge	*Suspended*
Winter Garden	Monte Cristo, Jr.	*Suspended*

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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

ALTOONA, PA.: PARK—Summer seasons are at about an end, and this week will see the close of both the Park and Theater here. The Chicago Stock Co. has had a tremendous business all season at the Park Theater and presented last week "Here Comes the Bride" and this week offer as the closing attraction "Fair and Warmer." March.

NEWARK: OLYMPIC PARK—Out at Olympic Park, March's Opera Company is singing the tuneful musical comedy, "A Knight for a Day." Dan Quinby, a new tenor, will be heard, also Norine St. Clair. Philip Fein will sing the role of Marceline. Dagmar Linette is the prima donna. Mr. Welch plays Jonathan Joy, the bogus lawyer, and Ruth Wheeler is Tillie Joy.

When the season of opera closes at Olympic Park after Labor Day, "Doc" March and his company will open in repertoire at Camp Merritt from Sept. 4 to Sept. 10. Broome.

PHILADELPHIA: ORPHEUM—The Orpheum Theater at Germantown will open in September with a season of stock. Mae Desmond, the popular leading lady of last season, will again head the company, which includes such former favorites as Frank Fielder, Olga Krowlow, Bernice Callahan, and Guy Hitner. The opening play is Ina Claire's success, "Polly With a Past." Conn.

SAN DIEGO: STRAND—"The Little Teacher" was given its first production in San Diego by the Brissac Players and scored a decided hit. Miss Brissac and Fred Raymond were seen in the leading roles, both giving excellent interpretations. Edward Ewald as the Canuck gave some of his best work and Eddie Lawrence as Ezekiel Fox, drew many laughs; the part of the widow, played by Nellie Blanchard, also deserves mention. The piece was well staged under the careful direction of John Wray. "The Very Idea" follows. Chapman.

SAN FRANCISCO: ALCAZAR—The Alcazar staged "The New Henrietta" this week and Henry Shumer is the star of this play, while co-starring are Vaughan Morgan, Belle Bennett and W. P. Richardson. It was enjoyed. Next will see the return of "The Brat," which was played two weeks ago. It is the "farewell revival." Barnett.

SPOKANE: WOODWARD—The Woodward Players reopen in stock at the Woodward Theater Aug. 30. The first rehearsal was called for the 23d. O. D. Woodward, managing director, reached Spokane on the 20th by automobile from his home in Denver. Hazel Whitmore, leading woman, will be with the company again. The theater is undergoing a complete renovation. Rice.

WINNIPEG: WINNIPEG—The Permanent Players presented a new play, "Bolsheviki," for the first time on any stage, at the Winnipeg Theater, week of August 18, to crowded houses all week. This was written from the story, "The Gibson Upright," by Thos. A. Magrane, one of the members of the company. Fred Cummings, as Link Carter, carried off the honors. McEachern.

• • •

Unique Arrangement in Chicago

Frank A. P. Gazzolo, manager and lessee of the Imperial and Victoria Theaters, Chicago, two popular outskirting theaters, has entered into arrangements with Lorin Howard for a brand new idea in amusement field. Under this new plan two stock companies, known as the Lorin Howard Players, have been organized and are now in rehearsal. One will open at the Imperial in "Alias Jimmy Valentine" (already billed) and the other at the Victoria in "Pollyanna." The second week the companies will switch, and this scheme of alternating between the houses will be carried out all season. The opening date has been set for August 30. Among the players engaged for the Victoria stock company are: Ada Girard, Bessie McAllister, Robert Jones, Joseph Stanhope, Florence Leslie, Louise Treadwell, Kernan Crippes, Robert LeRoy and Grace Ferrard. The personnel of the Imperial Company is: Louise Dunbar, Dorothy Baldwin, Charles Francis, James Nelson, James C. Carroll, Walter Davis, Morris Burr, Martha Urbank and others. Howard formerly conducted a stock organization at the Davidson in Milwaukee.

HOW THE SHOWS ARE DOING ON THE ROAD

BOSTON: PLYMOUTH—"Adele" pleased large audiences at the Plymouth and it is regrettable that this was the last week of the Carl Hunt Company's engagement. Next week, Florence Moore in "Breakfast in Bed." WILBUR—"Oh, My Dear" continues to please Boston audiences, and the engagement will run on indefinitely. TREMONT—"The See-Saw" has caught on in Boston and the house has been well filled at all performances. Gleeson.

FALL RIVER: ACADEMY OF MUSIC—To Robert Downing fell the honor of opening the theatrical season of 1919-20, with an elaborate production of that old time drama, "Ten Nights in a Bar Room," Aug. 25-27. Mr. Downing is supported by a company of exceptional merit. The play was well staged and attendance large. Gee.

FREMONT, O.: OPERA HOUSE—"Henpecked Henry" played to a good house Sunday, Aug. 24, and gave fair satisfaction.

Manville Brothers' Dramatic Company under a tent will play here the week of the 25th. Dryfoos.

NEWBURGH, N. Y.: ACADEMY OF MUSIC—Denman Thompson's famous play, "The Old Homestead," enjoyed a filled house. The drawing power of this play is still in the hearts of the old and young people. William Lawrence played the title role of Uncle Josh. Mr. Lawrence has already appeared in that role 2,800 times.

"The Captain and the Kids" played an evening performance to good business. Lottie Leighton is the featured feminine character of the show. Walker.

SAN DIEGO: ISIS—"Tea for Three" with Norman Hackett was the bill at the Isis Theater August 24-25. Chapman.

SAN FRANCISCO: COLUMBIA—The Columbia is now in the second week with "Chin Chin." Walter Wills, Roy Binder and Tom Brown's Clown Saxophone Band are the real stars.

CURRAN—The Curran is filled nightly with the excellent production of "Lombardi, Ltd.," portrayed by Leo Carrillo in a superb manner. Griffith's latest film, "Broken Blossoms," will be given its premiere on the Pacific Coast, Aug. 24, at the Curran. CASINO—The Casino stars Will King in "Get This" this week. Barnett.

SEATTLE: METROPOLITAN—Blanche Bates and Henry Miller starring in "Moliere," are playing to crowded houses. Mendell.

WATERTOWN, N. Y.: CITY OPERA HOUSE—Gus Hill's Minstrels opened the season of 1919-1920, appearing before a capacity house at both the matinee and the evening performance. Roach.

• • •

WHERE SHOWS ARE

BIRD OF PARADISE; Pittsburgh Sept. 1-6.
BUDDIES; Boston indef.
CHU CHIN CHOW; Toronto Aug. 25-31; Montreal Sept. 8-14.
DOWN LIMERICK WAY; St. Paul Aug. 31-Sept. 6.
GOOD MORNING JUDGE; Asbury P. Sept. 1-6.
HILL'S, GUS, MINSTRELS; Wilkesbarre, Pa., Sept. 1; Scranton 2.
LADY IN RED; Phila. Sept. 1 indef.
LA, LA LUCILLE; Phila. Sept. 1 indef.
MARRIAGE KNOT; Phila. Sept. 8 indef.—**MISS NELLY OF N'ORLEANS;** Phila. Sept. 22 indef.
OH LADY, LADY; Detroit Aug. 24-30.—**OH MY DEAR;** Boston indef.
PLEASE GET MARRIED; Baltimore Sept. 1-6.
ROSE OF CHINA; Detroit Sept. 1-6.
SEE SAW; Boston indef.—**SHE WALKED IN HER SLEEP;** Detroit Sept. 8-14—**SINBAD;** Phila. Sept. 1 indef.—**SUNSHINE;** Kansas City Sept. 1-6.
TOBY'S BOW; Phila. Sept. 1 indef.
UNKNOWN PURPLE; New Haven Sept. 1-3.
WHAT'S THE IDEA; Schenectady Aug. 25-31.

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Reisenweber's

Columbus Circle is not all glitter. For instance, Reisenweber's, long known in story and song as one of the gayest cafes in the Big Village, makes a specialty of a cafeteria service where a man can get something hot and get it quick. Not only this, but the management on hot days, invites the guest to hang his coat on the hook, as well. However, one does not put one's feet on one's table, nor, eke, chew tobacco.

Healy's

It was erroneously stated in these columns last week that Healy's was principally famous for its large floor of solid ice. That statement was not only erroneous, but fallacious and misleading, as well. The name of Healy's is based on the firm rock of the excellence of the fare provided at this astonishing caravansary.

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* * *

DEATHS

BOOTH—Notice has been received of the death of Mrs. Cecelia Barnard Booth, mother-in-law of James T. Powers, the comedian. Mrs. Booth was the widow of Ansel Booth, an old time producer. Her daughter, Mrs. Powers, who was Rachel Booth, played in the Hoyt comedies. Another daughter, Alice, was one of the first Little Evas in "Uncle Tom's Cabin."

RARESHIDE—George Hanson Rareshide, a veteran actor and opera producer, died Monday at the Lennox Hill Hospital, at the age of 65.

Mr. Rareshide was born in New Orleans and made his theatrical debut while a young man, his first engagement being with Alice Oates. He was an active member of the Actors' Fund and of Texas Lodge, B. P. O. E.

SCHIRMER—Rudolph Edward Schirmer, head of the New York music publishing house of Schirmer & Co., died at Santa Barbara, Cal., after a long illness. He was the husband of Ann Swinburne, who sang at his request, from Beethoven, to the dying man. Besides his widow, he is survived by a son two weeks old.

WILKS—Joseph A. Wilks, an old-time character actor, who has been retired since 1913, died at Elizabeth, N. J., after a long illness. He was born in New York City seventy-five years ago, and appeared here as a boy in old-time melodramas. Later he was seen in character parts under the management of A. M. Palmer, Poole & Donnelly, David Belasco, the late Henry B. Harris and William Harris. His last work was done in "The Good Little Devil."

WOODWARD—M. Guy Woodward, a veteran actor, dropped dead Aug. 20 in Detroit while on his way to the Regent Theater, where he was headlining. Death was caused by heart disease. Mr. Woodward was sixty-one years of age.

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VAUDEVILLE VOLLEYS—From Personals—Johnny Collins' Busy Summer—Bowman Brothers Back in Harness—Maude Fealy Side-steps Varieties—Successful Vaudeville Managers No. 2—Rowland Robbins of Washington

The present strike caused a man to remark the other day that there are more piano players than actors, stage hands and musicians. But they haven't any union.

Al. Jolson seems to have spent a pretty cool summer. He's been at Atlantic City most of the time.

Houdini, erstwhile vaudevillian, now a movie star, is advertised as appearing personally with the Houdini feature at Moss' Broadway.

Jack Norworth is hard at work making a picture.

On the other hand Pearl White has taken to the stage, appearing with Frank Tinney at the Equity benefit performances. We know her ability as a picture actress.

Johnny Collins put in a busy summer booking out-of-town houses (which takes in Ramona Park, Grand Rapids) as well as supplying the bills for both Henderson's, Coney Island, and the New Brighton, Brighton Beach. The Labor Day reopenings will keep him busier than ever.

John Loveridge has taken hold of the management of the new Strand, Brooklyn, as though he were a member of the film family. Jack Loveridge was manager of the Alhambra last year. Major Mumsell is slated as Loveridge's successor at the Al.

The Bowman Brothers Are Back

After fifteen months' absence from the vaudeville stage, the Bowman Brothers, James and William, are back in New York for a tour of the local houses. Everybody knows the Blue Grass Boys and vaudeville is to be congratulated that they are again reunited and have accepted bookings from the Keith offices. When this country dipped its war colors both Bill and Jim got right in for their "bit." They cancelled some fourteen weeks of immediate vaudeville work at a nice fat salary and each entered the service of the Government. They were assigned to special work when the Liberty Loan campaigns were on, the first one the Bowmans were in having the brothers making eighty-six stops in twenty-one days. Bill outBryaned Bill Bryan on the speech-making thing and registered exactly eighty-six speeches in eighty-six towns and organized that number of local committees in the twenty-one days the special Loan train was out. They went into territory that was not able to hold the rallies and parades that the bigger cities could and the record was amazing. They did some singing, with Jim handling considerable solo work. But much of the work was a nature new to both, the brothers being assigned to different departments of the War Risk Bureau. In recent months Bill was stationed chiefly at Washington where he was in charge of a correspondence section of the Bureau where allotments and allowances of the insurance classification came under his direction. Jim was in Boston most of the time, dividing his time of late to W. R. B. work and selling autos. But the blackfaced comedians are back on the stage, getting their voices tuned up this week at Mount Vernon. They reach the Broadway houses by and by.

Jim and Betty Morgan have a nice, little home of their own on the banks of Lake Hopatcong and for some weeks they have been taking life easy there. Jimmy has not been any too well for the past month, a pesky stomach giving him fits. However, he is fast rounding into shape for the fall season. Jim and Betty are getting some new numbers ready for their fall vaudeville tour.

Charles Dingle is again passing up stock jobs to make vaudeville a more paying and permanent proposition. He has a new act framed—"A Bit of Blarney"—which he plans to keep working all fall.

So Near and Yet So Far

Maude Fealy was mighty near to a vaudeville debut when she received a hurry up call to do some stock leads in a Canadian stock, owing to the illness of Carol Macoma, and as a result of her departure from New York, where she was rehearsing in a new act, she is now apparently far away from the variety dip. Miss Fealy had been rehearsing faithfully under the personal direction of William B. Friedlander and had obtained a new and novel sketch idea for her when Miss Fealy decided to accept the stock call across the border. When Miss Fealy left Mr. Friedlander decided to call off the Fealy sketch indefinitely.

James B. Carson, who formerly headed "The Redheads," is starting the new season with a brand new act. It will have three people in it. Singing and talking form the basis of the new turn.

Jack Wilson may be seen daily on Broadway. He is getting ready for a vaudeville tour.

"Extra Dry" is the title of a new act that William B. Friedlander is rehearsing and which contains some special Friedlander numbers. There are twelve people in it and those who have seen it in the preliminary stages say it is another "Kiss Me" hit. The book is by Lieut. Harlan Thompson, who also wrote "The Man Hunt" and "Indoor Sports," now in vaudeville.

Trixie Friganza is being sought for the new revue, "The Frivolities of 1919."

Mike Kelly and Joe Klein have joined hands for a vaudeville "double." Mike was in burlesque last season with "The Liberty Girls."

Wedding bells recently beat a merry tattoo for Roy Byron and Evelyn Valdare.

The Sunday night dinners at the N. V. A. and the impromptu entertainments afforded by the diners are proving more popular as the weeks roll by.

George White, former vaudevillian, now has a show on his hands but doesn't know what to do with it since the strike closed him at the Liberty.

Bert Lamont has gone abroad. He took along with him that high-pitched voice of his which should prove a novelty along the Strand and Piccadilly.

Jack Jarrott (Alabama Kid) was still in army service when last seen along Broadway, although expecting to be mustered out any day. Jack used to be a champ dancer but soldiering may have taken it all out of him.

A bunch of vaudevillians are now making The Gray Mule on Eighth Avenue their rendezvous. There the boys may talk shop to their hearts' content.

20 YEARS AGO TODAY

McIntyre and Heath Headline at Palace.

Billy Van Jumps Yellow Fever Quarantine in Phoebus, Va.

Six Men With "Keith"'s Printed on Caps Ride Bicycles Around City to Advertise Union Square Theater.

Maude Nugent, Who Wrote "Rosie O'Grady," Writes a New Song for Jospeh W. Stern and Co.

Cissie Loftus Breaks Attendance Records at Masonic Temple Chicago.

Mlle. Bonita Opens on Burt Circuit at Columbus, Ohio.

Minnie Dupree Headlines Bill at Keith's, Boston.

Koster and Bial's Formally Turned Over to Robert Blei Syndicate.

Melville Ellis an Extra Feature of Bill at Aerial Magnolia Grove.

10 YEARS AGO TODAY

Flying Martins Make Metropolitan Vaudeville Debut at the Fifth Ave.

Paul M. Potter Signs Contract to Write Sketch for Valeska Suratt.

Boganny's Lunatic Baker s Leave Cohan and Harris' Minstrels for William Morris Route.

Albertina Rasch Arrives in U. S. from Vienna to Appear at Hippodrome.

Trovato Hailed as an Acquisition to Vaudeville at His Debut at the Victoria.

Gertrude Hoffman Introduces "Imitation" of Ruth St. Denis' Radha Dance.

Ned Reardon and Mayme Kelso Try Out "On the Wrong Foot" at the Fourteenth St.

Dazie Announced to Open New Theater in Her Native City, Detroit.

Successful Vaudeville Managers, No. 2

For the present in the vaudeville managerial Hall of Fame conducted by Vaudeville Volleys we shall hop outside of New York for the man to be cited as "No. 2." This week we take pride in offering the name of Rowland Robbins, the popular and efficient manager of Keith's Theater, Washington, D. C. "Rolly," as he is familiarly and well know within the District of Columbia, is perhaps as popularly known in his respective managerial way as the President of the United States himself. And there's a mighty big reason. It is the way he conducts the Keith house there and the way he stands in with the people. And some "stand in" it is, too, for we took more than a passing interest in finding out just how solid he was down that way. If there is a Senator or Congressman that he doesn't know by the front handle of his name and who doesn't know "Rolly" then we have been sadly misinformed. Mr. Robbins is the president of the Rotary Club there, which in itself is the biggest kind of an honor. According to the statistics Robbins has been in Washington about four years and one of the first things that he did when taking hold of Keith's was to make sure that the highest dignitaries of this Nation, including the Chief Executive himself, made Keith's his especial and particular place of theatergoing. And the A. P (Associated Press) takes delight in telling the world that it is Keith's where President Wilson and Cabinet find the greatest pleasure and entertainment when not attending to their functionary stations at the White House annex (the Congressional rendezvous). Mr. Robbins has a box for the President and has it always ready for the President and party. And Senators and Ambassadors and notables of all nations single out Keith's because "Rolly" always gives them the glad hand and has a smile and a good word. And all this means that Keith's is doing great business and is the principal place of its kind in that section. "Roly" is a young man, said to have gone to Washington from Somerville, Mass., which claims Robbins as its own. While he is on speaking terms with the big guns of nation, state and city, he is not one bit upstage and the "acts" hitting Keith's in Washington are the better off for having come in contact with Robbins. They come away swearing that he is the "greatest little manager in the world." Only last week we met a vaudevillian who has played Keith's about every year since he has been in the game and he says quicker than scat that "Rolly is a regular." One thing Robbins has done with regularity and generous spirit and that is on every Tuesday he sends a complete vaudeville show to the Walter Reed Hospital, there where the vaudevillians entertain wounded soldiers who served with Pershing's troops in the late war. Of course he has the permission of the Keith offices in New York to do this good work, but just the same it entails a lot of extra work and trouble every week.

MARCUS LOEW BUYS CORNER ON BROADWAY FOR THEATER SITES

Reported to Have Paid Close to $2,250,000 for Hidden Estate Property at 45th Street

THE "Hidden property" as the northeast corner of Broadway and Forty-fifth Street has been purchased by interests said to represent Marcus Loew, and the sixteen old buildings will be replaced with an office building, a legitimate theater and a motion picture theater. About $2,250,000 is involved in the purchases. The offices of Variety, the theatrical publication, are in one of the buildings purchased.

The Hidden property, which was sold for the heirs of the late Thomas B. Hidden by the Empire Trust Company, comprises 1538 to 1542 Broadway and 163 to 177 West Forty-fifth Street. The sale also includes 162 and 164 West Forty-sixth Street, 154 West Forty-sixth Street and the leasehold at 1548 Broadway, all of which were disposed of for a price said to be $1,850,000. The leasehold, separated from the Forty-fifth Street and Broadway corner of the Hidden property, is held under a contract expiring in 1923 and carrying two five-year renewal privileges at a ground rental of $6,500 a year.

In addition to these properties the purchasers have secured contracts at $175,000 from Deyo & Bauerdorf for the eight story structure known as the Arcadia Hotel, covering a plot 34.8x100 at 159 and 161 West Forty-fifth Street, and from Mrs. Nellie Lyons, represented by Franklin Canning, the buyers secured for $160,000 the buildings at 158 and 160 West Forty-sixth Street.

Florence Walton in Two-a-Day

A formal announcement from M. S. Bentham is that Florence Walton and Maurice, her husband and dancing partner, will no longer appear together professionally. Miss Walton, known in vaudeville, musical comedy and in hotel ballrooms as a disciple of modern dancing, is about to return to vaudeville under the Bentham management. She will employ in this endeavor an elaborate terpsichorean specialty, plus a jazz band.

Rumors of the contemplated separation of the pair have been frequent ever since they returned from Europe and appeared briefly in the "Ziegfeld Follies."

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Anniversary of Sousa's Band

An interesting musical event will be the appearance of Sousa's Band at a matinee at Plainfield, N. J., on Sept. 22, when will be celebrated the 27th anniversary of the opening of the original Sousa's band in that city. Twenty-seven years ago, under the management of Blakeley, on September 22, the band gave its first concert. The band is now on a transcontinental tour which will last until late in January.

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Levey and Herk Buy House

Sam Levey, Detroit, and I. H. Herk, Chicago, have jointly closed a deal whereby they take over the Academy, Detroit, buying the property outright and will fix the theater up and offer American burlesque shows there next season. The Academy has had a varied show career, of late playing tabs.

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Middleton to Manage

The many friends of Charles Middleton will be pleased to learn that he is to manage a theater next season, the American Burlesque Association having engaged him to handle its house in Pittsburgh next fall.

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Altoona Theater Opens

The Orpheum Theater in Altoona, Pa., will reopen for its fall season on Labor Day. The house has undergone some remodeling, with enlarged stage facilities the principal item. The vaudeville policy will be continued.

Barney Fagan Testimonial to Be Given at Manhattan

A testimonial performance to Barney Fagan will take place at the Manhattan Opera House on Sunday evening, August 31. Among the stars to shine in his honor are: Nora Bayes, Raymond Hitchcock, William Collier, Eddie Leonard, McIntyre & Heath, Ned Wayburn and Fifty Follies Girls, Mlle. Nitta-Jo, Sam Bernard, Andrew Mack, Irving Berlin, Louis Mann, John Cort, Clifton Crawford, Murray Sisters, Houdini, Burr McIntosh, Harry Von Tilzer, Bernard Granville, Charles K. Harris, George Wilson, John Henshaw, Willis Sweatnam, Lew Dockstader, Bert Williams, W. S. Rising and others.

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Three Sketches by Victor Eubank

Victor Eubank, recently a captain in the army, and for several years director general of the Essanay company, has three one-act plays now in production. The first of these, "Camouflage," is being used for a headline vehicle for James Meehan and an all star cast. It is being produced by Russell Mack.

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Carroll and Wheaton Return

For a few weeks Anna Wheaton and Harry Carroll will be seen in vaudeville again. They begin their tour at the Riverside Theater this week.

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Spanish Actress to Be Featured

Rosa Torregrosa, a Spanish actress, is to be featured in a new act called "From the Kitchen to the Stage." Jose Callini, a French tenor, will also be in the act.

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Rehearsing a Single

George Siegler, formerly of Siegler & Siegler, a western vaudeville team, is very busy rehearsing a single act which he intends to put over some time in September.

TWO WEEKS FOR NAN HALPERIN

Morrison's Rockaway House Holds Over Star

Nan Halperin played last week as the headliner at Morrison's Rockaway Beach Theater and proved such a drawing card that she was held over for this week, with the management paying her her regular vaudeville salary. This is the first time in eighteen years that Morrison's has retained any vaudevillian for a period beyond a week, Marie Dressler getting two weeks there in 1901.

This engagement of Miss Halperin's recalls the stress that the late Edgar Nacy Morrison and his estimable wife (still living and a familiar figure around Morrison's Rockaway estate) were under when they decided to play Marie Dressler. The comedienne was to receive $400 for the engagement and the Morrisons sat up a whole night figuring out where they were going to get the Dressler salary. Miss Dressler proved such a card that two weeks in succession were played, with the Morrisons making money on the date.

Morrison's is now managed and managed most expertly and efficiently by Lenore Morrison, a daughter of the late Edgar Nacy who has handled the managerial reins since her brother, Patsy Morrison, turned his entire attention to the big garage the Morrisons have at Rockaway. Miss Morrison runs the house, back and front, engages the acts but has her bookings done through Lou Goldie of the Keith offices.

Morrison's was built thirty-eight years ago, but since its erection has been enlarged in divers ways. It is a ground floor affair, having no balcony. Only summer shows are played, six acts of vaudeville being offered, but only recognized turns being engaged.

Miss Halperin is engaged to play Brighton Beach next week, Miss Halperin being a big favorite down that way and such a card that Manager Robinson was dead willing to pay her large salary.

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Ft. Dodge Season Opens

Beginning August 31st, the season at the Princess Theater, Ft. Dodge, Iowa, will open with vaudeville, with matinees Wednesday, Saturday and Sunday. The owners have engaged C. F. Menzing of Chicago, to act as manager. Mr. Menzing had had ten years as manager for the Eric Amusement Co. of Chicago. This company operates ten theaters in and around Chicago, and Mr. Menzing has had charge of all bookings. Mr. Menzing announces that he will book legitimate and vaudeville, also will show pictures and first run comedies.

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Vaudeville at Wilson Ave.

The Wilson Avenue Theater, Chicago, will adopt a vaudeville policy next month, after having housed several stock organizations during the past year. There will be three shows daily according to the present plans.

GOOD ACTS ON PALACE BILL

Ted Lewis and His Jazz Band Are Big Feature

No less than five acts on the Palace bill are prize winners this week, with Ted Lewis and his jazz organization probably running away with the greatest share of the applause, and the U. S. Glee Club, in its second week at the Palace, Lillian Fitzgerald, Whiting and Burt, and Harry and Grace Ellsworth dividing the balance.

Johnson started the show with a combination contortion and trapeze act. His work is different from other contortionists, in that he combines with his ground routine some sensational aerial work. He is an excellent opener. Harry and Grace Ellsworth held down number two spot, or to be more accurate, they walked away with it. Miss Ellsworth is pretty, sings well, and is an accomplished dancer, while Harry is one of the best dancers of his kind to be seen in these parts. He works like a Trojan, but is as imperturbable as a summer day. He doesn't even breathe hard. The U. S. Glee Club followed and scored a triumph with an act that is different from what vaudeville is used to. The thirty-three gobs furnish real music and a lot of comedy. *Chong* and *I'm Forever Blowing Bubbles* are among their numbers. J. C. Nugent came next, and was probably the weakest spot on the bill. His manner is languid and his dialogue slow and in many places forced. The first half ended with Charles Grapewin and Anna Chance in "Jed's Vacation," their familiar domestic duologue.

After the "Topics of the Day" came Lillian Fitzgerald. One of the most gifted comediennes of the day, she is irresistible. Her excellence at dialect is well shown in her group of characterizations, Irish, N' Yoik, French, Italian—and don't forget the cat. Clarence Senna assists capably at the piano. Following Miss Fitzgerald, Ted Lewis and his jazzers supplied practically all of the bill's jazz. It is a crackerjack act. Whiting and Burt came next to closing. Their songalogue is in a class by itself. Miss Burt has a personality that carries to the farthest corner of the gallery. She looks stunning and sings charmingly. Whiting is using *When They're Old Enough to Know Better* as his solo number. Otherwise the "1919 Edition of Songsayings" remains the same. Ernestine Myers and Paisley Noon held nearly everyone to the final curtain with their dance offering. The act is well set and well danced as well as possessing distinction. Grant McKay is at the piano.

MARTIN.

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Dempsey Tour Starts

Jack Demsey began his long and high priced theatrical venture at the Highlands in Forest Park, St. Louis, Sunday, August 17. Dempsey spent last week in Michigan with the Sells-Floto circus and was a big drawing card. At Grand Rapids, where the show usually plays to $3500 the gross receipts were about $13,000. He closed at Gary Saturday night, and at once left for St. Louis accompanied by Otto Floto, of the Sells-Floto show, to fill his vaudeville engagement. He is slated for the Colonial, Chicago, the first week in September.

Many Vaudevillians on Equity Program at Lexington.
81st Street Theater Begins Season of Big Time Monday.
Royal Theater Announces Increase in Prices.
Musical Comedy, "When Dreams Come True" in Vaudeville.
Shimmy Dance Put Under Ban by Dancing Masters.

SONG WRITERS WIN BASEBALL GAME

Defeat Actors' Team at Annual Field Day Event—Score is 4 to 2

SAMMY SMITH, who pitched the boys from "tin pan Alley" to many a victory, got his bumps Sunday afternoon at the Ridgewood Grounds, Brooklyn, from his former teammates, the Song Writers and Moving Picture Actors, when those well known rivals met on the diamond for the second game of the series for the theatrical championship.

Michael Donlin, baseball player, legitimate actor and now a screen artist, who formerly headed the Actors' Club, captained the boys who represent melody lane and the silent drama. There is an old saying that a change does many a man good. In this particular instance, everybody thought the Actors' Club would be greatly strengthened by the famous Sammy Smith, ex-professional baseball player, act-getter, song-plugger and singing vaudevillian.

The fans in the show world thought that Dick Jess, manager of the Song Writers and Film Fraternity Baseball Club, was foolish to let Smith get away from him for the veteran Mike Donlin. Jess, however, proved that his judgment was right in securing Donlin as he is still capable of playing a great game and knows how to rattle the opposing batsmen. While the Actors' Club outclassed the melody merchants at the Polo Grounds last April, the aggregation of fly chasers and bat-slingers from vaudeville could not connect with the curves of an elongated youth by the name of Chester Hammill who baffled Gus Van, Joe Schenk, Pete Mack, Jeff Davis, Henry Regal and the other ball-tossers who faced him whenever a hit meant a run. Young Hammill, who is built like a string-bean, was as cool as a cucumber. In the sixth inning, with three men on the bases and only one out, Henry Regal, of Regal and Moore, stepped up to the plate. Everybody in the stands cheered little Henry to knock out the winning run. Mr. Regal straightened one of Hammill's benders out for what looked like a sure three bagger. The ball sailed at a terrific clip and the fleet-footed Simpson made a sensational catch of what looked like a clean-up for the thespians; furthermore, Simpson shot the ball to Shuman and made a remarkable double play. The actors looked very gloomy after this inning, and at no time did they have another opportunity to tie up the score. Each team now has a victory to its credit, and the deciding game of the series promises to be the most stubbornly fought contest ever seen between two clubs of the theatrical profession. The score was 4 to 2 in the Song Writers' favor.

BELLE BAKER OBTAINS ROUTE

Vaudevillian to Appear in Two Weeks' Engagements

Belle Baker is not deserting vaudeville, but, on the contrary, signed a contract recently whereby this popular vaudevillian obtains an unusual contract in that she will stay two weeks in nearly every house visited, the New York theaters in particular having Miss Baker for "hold-over." Miss Baker's salary is reported as $800, with Miss Baker getting up in a new song routine with some of the old ones retained, however, where popular request insists that they be sung.

Miss Baker will spend nearly all of her time in the east, with New York to have much of the time, according to the booking arrangement. Miss Baker will go no further west than Washington, with the intention that she will stay two weeks in some of the bigger cities.

Miss Baker received an offer for a show, but turned it down, the vaudeville bookers agreeing to pay her her salary.

It is not an unusual thing for an act to be held over by a theater, but it is an unusual matter for each house to have the same artist retained for a second straight week.

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Bill Posters Arrested

Pete Cavanaugh, director of advertising for the Hippodrome and the Globe, got into torouble last week when he had his crew of billposters decorate a huge cable reel of the York Telephone Company at the corner of 38th street and 6th avenue, with Thurston's lithographs, announcing the engagement of the magician at the Globe. As a result two of Pete's men, John Hicky and Charles Merritt, were summoned to the Jefferson Market Court on a charge of violating a city ordnance regulating promiscuous advertising. Magistrate Simpson dismissed the complaint.

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Enlarging Amsterdam Theater

Sam Wood, manager of the Lyceum Theater and also owner of the building in which the playhouse is located, is making extensive alterations by enlarging the stage and increasing the seating capacity. He expects to open Labor Day with vaudeville and moving pictures, changing semi-weekly.

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"Jazzmaniacs" in Town Soon

"Jazzmaniacs," a new act produced by Aaron Kessler, received its first presentation recently out of town. It is due to play the local houses in the near future. In the cast are George Kennedy, Joe Randolph, George Klein, Arthur Herman, Herman Levy, Stanley Stollz, Edith Donin, and Marie Kennedy.

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Nan Halperin's Farewell Week

Nan Halperin will play her farewell week in vaudeville at the New Brighton Theater on Sept. 1, before opening in the Shubert musical version of Clyde Fitch's "Girls." M. S. Bentham arranged her invasion of musical comedy.

BILL AT ROYAL IS ONLY FAIR

Howard and Clark and Moss and Frye are High Lights

The bill at the Royal this week is strong at both ends and weak in the middle. The two opening acts brought forth storms of applause Monday afternoon, but after that there was a slump until Howard and Clark came on. There are high spots in between, but they are scarce. One such spot is the monologue of William Hallen of Hallen and Hunter. He is an arch-nut, and his idiocy is clever and funny.

Frank and Milt Britton prove an exceptional opener with their xylophone whanging and "doubling in brass." Their repertoire includes a good deal of everything, not omitting *I'm Forever Blowing Bubbles.* One especially noteworthy achievement which other xylophone acts might observe to advantage is that they omit *The Rosary* with four sticks! Kranz and LaSalle were a riot in second spot. They sang a lot of good popular songs, *Oo La La Wee Wee, I Don't Want a Doctor,* and *Wait Till You Get Them Up in the Air, Boys,* among them. The dance number was corking, and brought the pair back for a bunch of bows.

Then came the sag in the show, in the form of Sam Liebert and Company in a "revival" of "The End of the World." The sketch seems scarcely worth "reviving," the acting is not good, Liebert himself not getting over his few comedy lines, the staging shows little thought, and the whole thing is very unfunny. The acts which followed, Hallen and Hunter and the Barr Twins, both had good points, but were not strong enough to save the bill after its body blow.

The Barr girls have an act that strongly suggests the Mellette Sisters. Costumes, settings and girls are all pretty. Bud Bernie is at the piano, and handles it in a highly capable manner.

Mullen and Francis opened the second half with rough comedy that got over only mildly. Howard and Clark in their song revue were exceedingly well liked, being called back again and again. Howard's old songs have lost none of the appeal that made them popular, and Miss Clark's personality and gowns add greatly. Moss and Frye supplied a happy ending. Theirs is an unfailingly happy act. MARTIN.

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Boom in Manchester

Manchester will take a decided jump in the show world the latter part of this month when all the show houses open for the fall and winter.

Manchester, which is the largest city in northern New England, is planning to erect two new opera houses. Two new picture and one additional vaudeville house will open. Albert Couture who already has the Crown Theater will open the New Park with straight vaudeville. Manuel Lorenzen has been chosen as manager of this new theater. William S. Canning has been appointed manager of the Palace for the coming season and Harvey Wilson will again act in the capacity of superintendent.

IS THAT SO!

Frank Gerrard will be manager of the 81st Street Theater when it is taken over by the Keith interests.

William H. Quaid, manager of Proctor's Fifth Avenue Theater, has returned from Lake Pleasant.

G. M. Anderson has bought Bobby Clark's contract with the "Peek-a-Boo" management and will put him in "Frivolities."

Dan Quinlan and his daughter, Geraldine, have been engaged for McIntyre and Health's new extravaganza, "Hello Alexander."

A daughter of Fred McCloy, manager of the Columbia Theater, who was believed to have an attack of appendicitis, was operated upon, with the attending physician removing a tumor growth. The young lady is now on the road to recovery.

Felix Adler has been signed by G. M. Anderson for the "Frivolities of 1919."

Jazzbo Gallagher, who was proclaimed the best jazz dancer in the game by Marc Klaw, will be seen in a new musical comedy next season.

Bee Palmer is to be seen in vaudeville Sept. 1, with a singing and dancing act. The Jazz Band formerly with Sophie Tucker will assist Miss Palmer.

Vera Meyers has been engaged by Stewart and Morrison for an important role in the new musical comedy which they will produce shortly. opportunity to tie up the score.

GAZING AT THE STARS

Munsell to Manage Alhambra

Major Warren P. Munsell will be the manager of the Alhambra Theater, when that house opens its doors, Labor Day. Major Munsell has been previously associated with the Keith Theaters, as well as having been manager for the Washington Square Players. He has recently returned from overseas, where he served with both the British and American Air Services.

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Made Guardian of Dingwall Heir

Leslie J. Tompkins has been appointed special guardian of Flora Elizabeth Dingwall, infant niece of the late Alexander W. Dingwall, and directed, in her behalf, to go over the accounting of the estate left by her uncle, which recently was filed in the Surrogate's Court, and see if it be accurate.

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Boycott Hurts Business

Capital Beach, Lincoln, Nebraska, opened the season with a bunch of new attractions and drew record breaking business until the management and the labor unions clashed and as a result the Organized Labor is boycotting the place and business has taken a big tumble.

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Mike Shannon's Cellar

The tip has gone forth among the advance agents and managers that Mike Shannon (Counihan & Shannon) has stocked up the cellar of his New Jersey home with the kind of bottled punch stuff that the country has put under ban on the public market. Looks like a busy season for Mike's cellar.

TED LEWIS, OLGA COOK AND OTHER NEW ACTS OF THE WEEK

Olga Cook

Not since the days of the late Linden Beckwith has vaudeville been graced with such a charming, wonderfully enchanting voice asc that possessed by Olga Cook. This sprightly miss, comely and of a decided blonde appearance, is as much at home on the stage as she would be practising in her boudoir, judging from the way she went through her song routine at the Fifth Avenue the last half. Her singing was one of the delights of the bill and her high notes were registered easily, musically and voluminously. Her voice is a vaudeville treat although there is rumoring that she is to go into a musical comedy this fall. By way of letting loose her golden voice she starts with several light and airy numbers, with a longer lyrical play upon a number *The Garden Of Dreams In Tokio,* with a rose number that brought in divers choruses of topical numbers pertaining to roses, *Star of Me* that was applauded enthusiastically. That rose number which was splendidly sung had a tag line about "dear little rose with heart of gold." Miss Cook's voice was in excellent shape and the audience just couldn't get enough of her singing. Miss Cook's voice is worth hearing anywhere anytime. MARK.

Nat Jerome and Co.

A sketch that contains a very frail plot must have exceptionally bright dialogue and be acted with unusual ability to become a success. "Our Children," presented by Nat Jerome and company, is not built up with these. The acting is only fair and the dialogue is rather trite.

The playlet concerns the quarrel of a youthful Hebrew and his Roman Catholic wife over the religion in which their forthcoming child shall be reared. The father of one and the mother of the other are called in to straighten things out, and after a lot of banal moralizing it is decided that it makes no difference as long as the child is taught to be loving, unselfish, obedient, etc. TILDENS

Three Hoy Sisters

The Hoy Sisters are Lilliputians who offer a three scene act which is a mixture of song and dance and conversation. Their opening is novel and their singing and dancing is not without value, but the conversation, which is more or less in the form of a plot, is dull and long as well as being rendered largely unintelligible by the broken English in which it is delivered. With a good deal of skillful singing, the act can be made suitable for an early position on a small time bill. MARTIN.

O'Connor and Dixon

These young men are fine examples of stalwart young Americans. They have rather fair voices and finish their act with *Dixieland,* but first they turn loose a lot of good-natured noise, far from the slap-stick variety, and fairly win their entire audience. Technically, the act is rough comedy, but they do it so delightfully that their act will almost do in any circuit. RANDALL.

Chinese Jazz Trio

When you put together an excellent jazz pianist, a good tenor, and a girl who can out-shimmy old man shimmy himself, and when you give them good numbers to work with, you have a good act. But if you can add undisputed novelty, you have a ten strike. Davigneau's Celestials have all of these qualities. Borromeo is above the general run of Occidental ragtime piano players. Shun Tok Seth has a good voice and scarcely a trace of accent. The sound of "th" still eludes him, but you needn't go so far East as China to hear "the" pronounced "de." Men Toy is an attractive dancing girl, and could give Bee Palmer herself a few points on shimmying. Among their songs are *When You Look in the Heart of a Rose, China,* and *Chong.* The act will add to any program.

MARTIN.

Walters and Cooper

Walters and Cooper offer nothing new in a not unusual way. One of the men is a pianist; the other a singer, who impersonates a stage hand at first and then blacks up off stage while his partner does a piano specialty. When he returns he sings. The numbers the act use, however, are good and include *They Go Wild Over Me, It's Peach Jam Makin' Time in Dixie,* and *Alcoholic Blues.*

TIDDEN.

"Playmates"

Five very attractive looking girls and a boy, all full of spirits and with some special talent in evidence, make up the personnel of "Playmates." It is of the aged vintage when *School Days* was a popular song, but in spite of its lay out, it is a fine piece of entertainment. The boy sings *I'm Forever Blowing Bubbles,* and each of the girls has a specialty, dancing, singing, violin playing, or combinations of all three. The girl whose forte is singing, has a beautiful voice, but one painful mannerism. Being very young as she is and having an unusual voice as she has, it is quite unnecessary for her to adopt the affectations of an antiquated and voiceless soubrette. She must learn to attack her tones directly without preceding them with a most irritating screech. This is a criticism meant in all kindness, to eliminate one of the few blemishes in an act that is guaranteed to stop any show that it it a part of.

MARTIN.

Maude and Marion Dunn

The act presented by the Misses Dunn, Maude and Marion, is a mixture of a straight singing and dancing sister duo and eccentric comedy. Up until the last number the two sing together and separately in the regulation manner and one song goes into a dance. For the finale one of the sisters, thin to the point of looking like a "one" painted on a door, appears in a skin tight satin gown and therein clowns. This same girl does a number that is rather interesting, which includes short impressionistic imitations of stage celebrities.

TIDDEN.

(*New Acts continued on page* 1406)

Harlem Opera House Presents Fair Bill Last Half

Five acts take turns at the Harlem Opera House the last half of last week to pass the time. The Balalaika Five start operations with weird Russian stringed instruments. Nat S. Jerome and Company play a little sketch wherein a woman decides to leave her husband and, fortunately for all concerned, has a mother with enough spirit to finally dissuade her. Holmes and Wells do a pretty little song and dance, the Old Fashioned Wedding, properly costumed, making the biggest hit on the bill. Basil and Lynn amuse with their typical stage Englishman's drolleries and please with their songs. Lola Girlie and Company brought up the tag end of the bill with a very good dancing trio. The three girls are well dressed, graceful and accomplished dancers. They managed to walk away with a life-sized hit which they deserved. RANDALL.

Proctor's 58th Last Half
The Braminos started things with slap-stick music, & Tom Sawyer sang in a soprano.
Gordon & Delmar vocalized
"State-room 19" scared Helen Gleason, Al Shayne shone, & the El Veras finished with a wild jig.
This text, illuminated with spirited engravings by Ed Randall.

FAVORITES TOP NEW BRIGHTON BILL

Although Ill, Bordoni and Gitz-Rice Appeared Monday

For some quaint reason rainy weather seems to draw the clientele of the New Brighton down to the seashore theater in close to sell-out groups.

A fair bill, in which "Billie" Shaw's dance review seemed to be the best liked at the week's initial matinee, surrounded the very strong headline attraction, Irene Bordoni and Lieut. Gitz-Rice. This popular pair, who returned from abroad only last week and had the distinction of being booked for The Brighton by wireless, were to have introduced an almost complete new cycle of songs. But, as Lieut. Gitz-Rice explained, a severe case of ptomaine poisoning for both, made it extremely difficult for them to work and unwise to attempt all new material. Their illness which was very evident in Gitz-Rice's appearance, certainly did not make the slightest difference in the way of doing their turn with the same charm and to the same success as usual. Unless we are greatly mistaken the song *There's a Girl in Chateau Thierry* is brand new. Anyhow, it is a sound hit and Mlle. Bordoni sings it charmingly, in costume. Gitz-Rice's singing of his *Burma Moon* was a high light in the act. Of course they did *Dear Old Pal of Mine.*

Miss Shaw and her assistants, Dave White, George Eberle and Lew Winthrop, in her prettily staged and conceived dancing act were very well received. The audience seemed reluctant to let Miss Shaw, who, as everyone knows, is especially personable, leave the stage.

Roy Harrah and Jacqueline opened the bill with a roller skating turn. Frank Mullane, who is no stranger to the Brighton clientele, pleased with his stories and songs, among which are *Jerry* and *Lets Help the Irish Now.* The Three Rubes' tumbling and active nonsense got them much applause. Double voiced Dorothy Toye was appreciated. It would add to the success of Miss Toye's offering if she broke up her operatic and semi-classical cycle of songs with a popular number. The women in the audience seemed to enjoy thoroughly A. Robins' musical instrument imitations and voluminous pockets. The Flying Martins, who certainly fulfill their billing of "the limit of daring and speed on the double trapeze," closed the show.

. . . TIDDEN.

Dog Stunt at the Steinway Theater Last Half

Last week Mary Pickford's Dog made a sensational hit at the Steinway. This week a dog act by Hanley and Pet is the feature of the bill. Pet proved himself to be cunning in his old tricks. "The Average Man," a comedy sketch containing a clever cast, was the next to score a substantial hit. Harry Howe, ventriloquist, appeared next with an odd-looking dummy as a partner. Harris and Connelly, pretty and clever young women singers and dancers, won high favor and were obliged to respond to several encores. Hymes and Hale rendered a number of the latest song hits. They are quite clever. NURNBURG.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

I Lost My Heart in Dixieland	Lew Pollock
Wait Till You Get Them Up In the Air, Boys	Kranz and LaSalle
I Don't Want a Doctor	Billy Glason
I Ain't Got No Time to Have the Blues	Jim Barton

"Playmates" Outstanding Hit at 5th Ave. Last Half

It is strange that in this day and age an act of the familiar "school days" variety should be the hit of a representative vaudeville bill, but such was the case the last half of last week at the Fifth Avenue Theater when "Playmates," built on the conventional "kid" lives, proved to be a young riot. The only reason is that every number was well done by a very capable group of young people. Three Hoy Sisters, Lilliputian comediennes, opened the show, followed by the Two Jesters. These boys started slowly but soon got their speed going and ended pretty well. Among their songs are *My Fan Tan Man* and *Alcoholic Blues.* "Mrs. Wellington's Surprise" came next. It is an unusually well acted farce, every member of the cast playing with vigor. Bessie Browning in a number of special songs, did not get over as well as she should. She got a very fair hand at the close, but the house was stoney while she was working. The Chinese Jazz Trio was a huge hit. These three Orientals are entertainers in very sense of the word. The headliner, Billy Glason, came next to closing. His talk is amusing and he puts over a couple of songs with a bang, *Why Do They Call Them Wild Women* and *I Don't Want a Doctor.* The recitation that he encored with would far better rest untold. Herbert Kinney and Corinne in a dance act, closed. MARTIN.

. . .

Fair Bill at 23d St. During the Last Half

Proctor's Twenty-third Street has abandoned its showing two five-reel pictures each split week. The vaudeville bill still has six acts (seven will not be played until the early fall) and Manager Duffy is filling in with short subjects.

A fair vaudeville bill was provided the last half of last week, but the show could have easily stood a headline attraction that would have walloped the audience out of a rather passive state. The opening act was Magee and Anita, dancers. Maude and Marion Dunn followed with their songs and eccentric comedy. "Break-It Gently," a sketch presented by Allen and Betty Leiber, was too obvious and did not seem to meet with hearty approval. The Ned Norworth Trio worked hard, especially Norworth himself, and was particularly rewarded. What he received was given more in the spirit of realizing his extended efforts than in appreciation. Billy McDermott's monologue got laughs, but his operatic burlesque almost died. But we have seen this part of his act make a hit, so the blame was probably on the audience. The trick scenery in the "Married via Wireless" turn got much more response than the five players. TIDDEN.

THREE FEATURES ON HENDERSON'S BILL

Hussey, Lewis and Lucas a Significant Trio

The tag end of the season business at Henderson's is phenomenal. It is reported that practically every performance sees capacity houses, and we are generally present at what is termed an "off" night, when the S. R. O. sign is hung out. There were standees Monday evening. There was a reason. The management offered a bill topped by three headline features of certain drawing power—two Jimmies and a Henry, Hussey, Lucas and Lewis, respectively. Hussey's vaudeville production, "Move On," which now includes Tot Qualters, is in perfect running order, and it gets over with a wallop. Incidentally, we and quite a number of others in the house recognized "Hark, Hark, Hark" Williams of the well-known Williams and Wolfus, in the jury that Hussey uses in his police court. He received quite a hand when he stepped out of the box.

Jimmy Lucas calls his offering "Wild Ravings of 1919." Wild ravings is right, but they are cleverly thought out. While he was on there was continuous laughter. He sings a new song, which he wrote himself, *Help Get A Soldier Boy A Job,* and we make no hesitancy in predicting it will be a hit. It was on Monday. He still sings his own *Minnie, Shimmie For Me.*

Henry Lewis did not work in his "Laugh Shop" before the familiar blue velvet drop. He used the regulation street scene and the special settings were not missed. The material he "squidgulumed," "poemed" and "songed" was the revamped stuff he used before the "Laugh Shop" came into being. He was called back so many times he had to make a curtain speech. This has happened before, of course, but what he said we had not heard previously, being extremely funny remarks about vaudeville bills in general and headliners in particular, himself being the goat.

George F. Moore and Miss Bellaire, presenting a cleverly arranged mixture of patter, songs and dances, and done with originality, were rather slow in getting started but they soon had the house with them, and they went away to the tune of many palms in forcible contact. "Grey and Old Rose," a neatly done man and woman song and dance act got over. "Grey," whatever her laundry name is, is a charming young woman and the audience showed they liked her. The songs the crowd liked the most that the Texas Comedy Four sang were *Dear Old Pal of Mine,* their conception of four darkies singing *Memphis Blues, I've Got the Rheumatiz* and *Roaming Romeo.* A good wire walking turn, Emma Fra Bell and company, opened the show and the Baliot Trio, who do a novel equilibristic act bid the audience good night.

TIDDEN.

FAN SAN

(This is not a face powder)

RIVERSIDE
The Dancing Kennedys—A hit.
Jennie Middleton, a child, but no wonder.
Hugh Herbert fine in skit, "Mind Your Own Business"
Ryan & Healy sang Irish songs melodramatically, & J. Rosamond Johnson's Jazz Five made the hit of the day.
Walter Weems did well back of a tuba. Wilbur Mack & pretty Miss Holley & another guy had a good sketch called "A Pair of Tickets" that carried with it a pretty song and dance.
Gaspar and Sinclair had the charm of youth & beauty.
Anna Wheaton and Harry Carroll were deservedly head-liners.
By Ed Randell.

Two Outstanding Hits on 23rd St. First Half Bill

This week Proctor's Twenty-third Street adds to its other extra attractions a piano contest, held on every Wednesday evening. If it proves as big a success as the Friday night dancing contests and no doubt it will, the neighborhood will have an interesting added impetus to attend the theater.

The bill for the first half of the week is headed by Al Shayne and Clinton and Rooney. The latter team nearly stopped the show on Tuesday afternoon. Miss Rooney is above the average woman half of a song and dance team on the pop vaudeville circuit, which is saying a great deal. We do not think we exaggerate when we say that should she be provided with original material and in an act that is presented with novelty she would be a distinct hit on big time. Al Shayne, "the singing beauty," was another outstanding success on the bill. He had to give many encores, most of which were his sort of burlesques of popular songs, done in his inimitable style. However, the man that works with him should come in for being programmed. He deserves it.

Barbette presented a wire-walking-equilibristic turn that has a surprise climax as the opening number. Following came Nelson and Evans, a song and dance team also using patter. The patter could be left out. Charles Lipson and company was mildly received in his playlet, "The Pawn Broker." Yvonne and company, Mlle. Yvonne being a toe dancer and the company being a Russian dancer and a piano player, closed the bill. TIDDEN.

. . .

Plenty of Music at Steinway Theater First Half

A bill containing an extraordinary array of talent, the best seen at the Steinway Theater for some time, entertained at this house the first half of this week. The Pearl Girls started things going by a dance, singing and instrumental offering. Their rendition of *Tell Me* was very well liked. Next Will Gibson appeared as a blackface comedian. He also obliged with a clever pianologue. One trick outstanding the others was that of playing a melody on the keys with the left hand to the accompaniment of the right hand playing a glissando on the piano strings. Daniel and Sheer in a lively sidewalk sketch, whooped things up. One was a chauffeur and the other a city dandy. Al. Lawrence & Co., in a sketch called "The City Taxpayers," was well received. Tyler & Ferguson (girl and man) provided the house with a merry song and talking act, and the enthusiastic applause they received was duly deserved. The honors of the evening were won by Fred Chase and Company. The tenor was the rally of the whole company himself. His assistants were a piano player and two men dressed as women who spooned about on the stage while he sang. Being at the end of the program lost him no audience for they remained until the very last song, entitled *Bring Back Sweet Memories.* He would create a sensation in a musical comedy role with his voice. NURNBURG.

Ted Lewis

Ted Lewis, who has confined his activities of late to the neighborhood of Sheridan Square, is once more in the midst of what was until the strike the well-known Gay White Way. He made his entry at the Palace with a bang and kept on banging clear through his exit to a curtain speech. There are few who would dare dispute his title of "Jazz King." His middle name is rhythm and he fingers a wicked clarinet not to mention a mean shimmy. His four abettors, togged out like the clown dog in an animal act, give valuable assistance. The laughing trombone is a wonder. Altogether, Ted and the boys make a prize bunch of jazz banditti. MARTIN.

Barbette

Barbette is a distinct novelty. She is not a bad looking girl at all. The first thing she does is a good slack wire walking routine. Then she performs on rings and lastly on a trapeze. She works hard and fast and her stunts are quite thrilling. She is liked so well she is called out to make many bows. About the third bow she pulls off her wig and "she" surprises everyone by being a man. It is a real shock as no one would for a moment think he is a man while the act is in progress. The act will certainly do as an opening or closing turn in the family theaters. TIDDEN.

Nelson and Evans

The team of Nelson and Evans have some good material, gowns, stage-drops and voices, but the whole turn is overshadowed by the disgusting vulgarity of their suggestive jokes. Other lines in their chatter are good. RANDALL.

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First Half at Harlem Opera House With Six Turns

Two bucks dressed as clowns stunt about on horizontal bars as an opening act. Mabel and John Dove made the audience happy, she in her gowns, and he in his kilts and black-face. Sidney Falk sang his way through a little thing called "The Thief," written by Blanche Merrill. Mary Maxfield and Company also pleased in presenting the sketch "Who's the Boss?" The little play was written by George Kelly, also the author and star in "The Flattering Word," at present on the Western circuits. Frank Merrall was the pleasant tenor, as usual, and the three Hoy Sisters presented their ripping comedy, "When Papa's Away."

RANDALL.

ORPHEUM PROGRAM

Many Entertaining Features on Lengthy Bill

Catharine Powell started the show with some classic dancing. Lou Reed and Al Tucker then gave a demonstration of their musical ability on a violin. They did very well with some "Blues" numbers.

Arthur Havel and Company scored a decided hit in the comedy playlet, "Playmates." Jimmy Fallon and Russ Brown of the 27th division scored an unquestioned hit with their clever funmaking. Homer Mason and Company presented a novel one-act comedy in which Mr. Mason's work as a drunk was above the usual.

Al Raymond was very funny. With his queer dialect he got many a laugh. Florrie Millership and Alfred Gerard then presented a musical comedy review with Eddie Moran assisting on the piano.

Geo. Moran and Charles Mack, blackface comedians, were quite successful with their method of entertaining. HUSTED.

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Musical Bill Last Half at Proctor's 125th St. Theater

Of the five acts at Proctor's 125th Street Theater the last half of last week, four of them are metrical and three quite musical. The Brightons start things with their rag-picking act. Otto and Sheridan play the piano and sing. They are extremely pleasing both to the eye and ear, singing *Bubbles, Eyes That Say I Love You* and *Somebody's Waiting for Someone*. "On the Ragged Edge" is a pseudo-melodramatic comedy that is almost a young riot. The three actors handle the jingle of their lines with skill. It is an act that will do even better on big time. O'Connor and Dixon are two husky young men with all sorts of vim and vigor displayed to advantage in the sort of rough and tumble comedy they purvey. As their finale they sing *Dixieland*. Burt Earl and his Six Charming Girls strum a lot of banjos in the wind-up act. Even without an effective back-drop, the girls are individually pretty, and tout ensemble, they are positively beautiful. In addition to their appearance they are masters of technique.

RANDALL.

GAZING AT THE STARS

Last Week of Summer Season

This is the last week of what Proctor's Fifth Avenue Theater calls its Summer season.

The bill for the first half of this week is good vaudeville, but it does not come up to several that have been provided recently. Perhaps this is because one of the feature attractions, and therefore much is expected of it, does not come up to standard. We refer to the Seven Honey Boys, a minstrel act that in no way is different from countless others.

The hit of the bill was made by a roller skating act, if it so may be called, as patter consumes a great deal of the time the team, McLallen and Curson, are on the stage. McLallen is a real comedian and his material is great, which is a broad statement but not too enthusiastic. The way he delivers it is superb. They do some good skating and McLallen's jig, wearing skates, on a small table, gets the big hand it deserves.

Ellis and Irwin in their "surprise" turn were well received. Dotson danced himself into a hit. Nestor and Vincent, comedy jugglers, using mostly trick paraphernalia, were adequate for an opening number. Hope Vernon's singing and excellent imitation of a violin, which fooled everyone, got her many encores. Howard and Sadler, who have a well-chosen selection of songs which they do well, were the hit they usually are. TIDDEN.

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Many Good Acts at Prospect First Half

Arthur Hill started the fun with a few tricks on an old fashioned velocipede and then on a unicycle. Otto and Sheridan followed with songs getting quite a hand at *I've Got My Captain Working For Me*.

Lee Kohlmar & Co. pied piped his way through the audience with his ever pleasing old standby. Billie Seaton and her partner scored next. Miss Billie sang *Like Kelly Did*, and the audience acknowledged with a round of applause. Her partner played his way over the lights by skillfully combining songs and playing a different one with each hand. Their efforts were freely rewarded by the audience. Basil Lynn and his partner played big. They put over a lot of funny banter which was well taken.

Two Japanese acrobats, Osaki & Taki, concluded with some difficult aerial feats. HUSTED.

BUSHWICK BILL

Three Headline Acts on New Program

Laura and Billy Dreyer opened with a dancing act. Wilbur Sweatman with his ragtime clarinet swayed the audience with his jazz and deserves a better place than second on the program. He received several encores and rendered *Mandy* and other songs to perfection. His act was one of the outstanding lights of the show. Ruth Budd, who opens with a song and dance, and ends up on the trapeze, doing flying stunts, makes the breath come fast with her daring. Here is a clever, pretty act, and was well received.

Miller and Mack followed in their screamingly funny act. It is just foolishness on top of foolishness and went over well. Valerie Bergerie and Company presented "The Moth," a clever sketch. It is just suited to her type of acting, and the plot was intersting and mysterious.

Maryon Vadie and Ota Gygi in a dancing and playing act, was unusual in its way. Gygi's violin playing was fine, although no popular pieces were played. Miss Vadie executed some clever toe and classic dancing. The Lightner Girls and Newton Alexander is another act that deserves headline honors. This trio are good singers, Winnie Lightner is full of pep and funny antics, and the act was given a good hand.

Clark and Bergman in "A Ray of Sunshine" closed the bill. Miss Clark has a very good voice and should sing more. They sang together *I Have My Captain Working for Me* and *Bubbles*. The act is set in a wood, and the scene is quite pretty. HUSTED.

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First Half at Proctor's 125th

There were five acts on the vaudeville program at Proctor's 125th Street Theater for the first half of this week, none of them especially good and, withal, none of them at all bad. Sailor acrobats, on a full stage, the Buch Brothers, opened the show with comical tumbling. Green and Lafelle get away with a nice little song act with the traditional piano accompaniment. Henry Grey pleased with his amusing monologue with Teutonic accent. Holmes and Wells gave their own songs in happy vein and danced well as well.

The Horworth Trio rang down the curtain with a rapid fire of the best nut comedy and excellent piano playing. RANDALL.

HARRY BURTON PRESENTS

THE KENNEDYS

THOMAS and GERTRUDE

IN THEIR OWN CREATIONS

This Week at B. F. Keith's Riverside. Next Week, Boston

IN THE SONG SHOP

By E. M. WICKES

One Lemon that Turned — Broadway to Have a Regular Minstrel Show—Few Immune to "Blues" — More than Money Needed to Make Hits—Personals

Connubial bliss — plus the war tax—appears to have crystallized Anita Owens' talent for writing melodies. For some time past Waterson, Berlin & Snyder have been publishing her songs. Recently she finished several numbers that are far superior to anything she has ever written.

Leo. Feist sold 100,000 copies of *Golden Gate* within twenty-four hours after buying it from Kendis & Brockman.

Some years ago, when the music business wasn't quite as prosperous as it is today, one publisher decided to go after some easy money—some lemon money—by offering to publish amateurs' song for so much per song. The victims were given "phoney" royalty contracts, which stated that the publisher would bear the expense of every edition but the first.

Among those to fall for the graft was a young woman out west. She sent in her money, received the two hundred and fifty copies—cheap copies at that—which she sold at the local stores. Then she wanted more, but the publisher having no intention of printing any, kept stalling her by saying the presses had broken down, plates had been accidentally destroyed, etc.

The young woman being quite popular in a city of 200,000 didn't have any difficulty in getting some local write-ups for herself and her song. This created a demand for the song which the publisher couldn't or wouldn't fill, and then the girl threatened to expose the publisher unless he sent her the plates and turned back every copy he had within forty-eight hours. From the write-ups he had seen, the publisher realized that he was in a bad fix. So he rushed one of his staff to the girl's home town—the man's expenses amounting to more than four times what he had received from the girl—who spent three days pacifying the young woman and inducing her to change her mind about suing his boss. But he had to stay in the girl's town until the plates—new ones at that—were hurried to her by express. Then the girl sold the song outright to an honest publisher, who disposed of more than a hundred thousand copies. And that was the last lemon that the wise guy ever tried to pluck.

When Harry Ferguson was in France entertaining the soldiers he traveled from one base hospital to another with a portable organ slung over his shoulder. All he needed was a red bandanna to be accused of trying to steal Chas. B. Lawlor's act.

The Chautauqua Association will hold its next convention at the La Salle Hotel, Chicago, September 15th to 19th.

Broadway to Have Minstrel Show

Years ago when Meyer Cohen was known as the California baritone he came to New York and was the first to use colored slides with popular songs. Now he is all set to pull another new stunt. He believes that a big minstrel show on Broadway every season would be a money maker—that it could become an institution just like the Hippodrome.

"But it would have to be a good minstrel show," Meyer said. "Although I've only been working on the matter a short time, I've already had several theaters offered to me, and more than a dozen men of minstrel fame admitted that they wouldn't want anything better than to be fixtures in 'The Greater New York Minstrels.'

"Good music will be a feature of the show, in addition to negro humor and dancing. Afterpieces satirizing certain phases of New York life will be included."

Mr. Cohen gave his hearers to understand that no one would ever have any occasion to start a strike.

A rumor has it that next February all the song writers will refuse their royalty statements and go on a strike. A photograph of them doing this will be very valuable.

Vincent Sherwood, general manager of the McKinley Music Co., has started a new campaign on *Weeping Willow Lane.*

Few Immune to Blues

Ross Sobel has proved this statement. Before the war he was traveling in foreign countries, including Russia. In time he appeared before the late Czar, and the Czar coudn't get enough of the "Blues," especially the *St. Louis Blues.* For an accompanist, Sobel had a Duke.

Some time later Sobel journeyed to Egypt and Africa, where he discovered that the natives had been doing the Shimmie for more than a thousand years; but did it as a part of their daily worship to some heathen idol. All of which appears to prove that the Shimmie can't be entirely immoral, and that some in this country who have maintained that they invented it have another guess coming. After hearing Sobel play *Memphis Blues,* and *St. Louis Blues,* the wild men in the Kaffir Lands decided to adopt the two numbers for special worship. Even the semi-savages in the bushes of Australia have contracted the "Blues."

Early in September Henry Burr and some other phonograph singers will give a series of concerts in the southwest.

During the coming season Sophie Tucker, Mae West and Emma Carus will feature, *Oh, How She Can Dance!*

More Than Money Needed to Make Hits

A firm out west is reported to be ready to enter the popular music game with half a million dollars. The firm is going to issue songs that will appeal to the public. Wonder to whom the other publishers have been appealing all these years.

Half a million dollars is a great deal of money, and a good business man, backed up by a competent staff, should build up a big organization, but money alone won't make hits. Ten years ago a certain young man came out of the west with a bank roll of $150,000, with which he was going to startle Melody Lane. He began by turning out poor songs, and paid one singer one thousand dollars to use one song once. But he didn't do any business, because he didn't know the game, and thought that he could write all kinds of songs for all kinds of acts and people. He lasted just six months and then went back to the west—broke and just a trifle wiser. If money alone could make songs, all the hits would be gobbled up by a few big publishers, and men like Max Winslow, Mose Gumble, Melville Morris, Will Von Tilzer, Phil Kornheiser, Murray Abrams, Ben Bornstein, and Harry Tenney wouldn't have to work like dogs—night and day—to make hits. But maybe the firm in the west has discovered some new angles to the song game. Stasny has sprung a few since he's been in the game.

Meyer Cohen's Loss

Mrs. Clara E. Cohen, wife of Meyer Cohen, the music publisher, died August 5th at her summer home, Purdy's, New York, and was laid to rest, in compliance with her request, under the branches of a favorite tree in the Methodist Cemetery, a short distance from her home. In the past Mrs. Cohen had traveled all over Europe with "Rambler," a prize toy spaniel, which was the first American dog of its kind to win a French Championship. Rambler took first prize every time he competed in this country. At the time of her death Mrs. Cohen was the owner of a wonderful collection of prize dogs.

TED LEWIS

"The Jazz King," singing and playing "In Your Arms," at the Palace Theater, also in the Greenwich Village Follies

The Idea Could Spread

Every Thursday night "Taps" holds a song writers' jubilee at the Mount Morris Theater, and every Thursday night the house is packed. "Taps" has been holding these song festivals for almost five years, and as yet no one has ever told the manager that he had had enough of them. When slides are thrown on the screen the audience just lets itself loose and joins in the singing. It's a wonderful relaxation from the cares of the day. The way the audience joined in on *Give Me a Kiss and a Smile, Granny, The Blues My Naughty Gives Me,* one would think that it was paid to join in the chorus.

This sort of exploitation is a good plug for songs, and if a song writers' night could be pulled off every evening at some theater in different parts of the city—with the idea of covering all New York—it wouldn't do the business any harm. One man could be appointed to handle the show every night at a different theater. Just give the music loving public a chance to sing and it will do the rest—and the publishers would gather in the sheckels. In fact, this stunt could be put into practice in every big city in the country. And the best feature of the matter is that it would cost publishers very little—just another hour's work for a pair of pluggers.

George B McConnell has just placed a new ballad, *I'm in Love with a Beautiful Baby,* with the Broadway Music Co. He has also sold another new one, *Your Country Needs You Now,* and still a third ballad, *I'm Going to Climb the Blue Ridge Mountains Back to You,* with another local publisher. McConnell was formerly a special writer of the Emmett Welch Philadelphia house, but is now attached to the forces of Gilbert & Friedland Co.

Success has perched upon the song-writing banner of M. K. Jerome of the Waterson-Berlin & Snyder staff. Jerome wrote the music for three of the best numbers in The Shuberts' "Gaieties of 1919" which was forced to close on account of the strike, namely *Crazy Quilt, This is The Day* and *Coat O'Mine.* He has just finished a brand new number, *Toodle Oo.*

Pace & Handy have changed the title page to the well-known song, *St. Louis Blues,* discarding the former embellishment which long ago wore out its usefulness. They only recently wrote to the St. Louis Chamber of Commerce and received permission to use a reproduction of the city skyline which carries with the opening line of the song about the evening sun going down. This song was written about nine years ago and has a popularity that is unprecedented.

Announcement to Managers

J. Rosamond Johnson

(Formerly Cole and Johnson)

and

Jazz Five

The originators of Syncopated Songs

Composer "Under the Bamboo Tree," "Lazy Moon," "Congo Love Song," "Mandy," "Castle on the Nile," "Owl and Moon," "Dreamy Eyes," "Oh Didn't She Ramble," and hundreds of others.

Offering a New Act, Entitled

"Syncopation"

Earl Bumford—1st Tenor, Bandolin, Drums.
Eddie Ransom—Baritone, Piano.
Pete Zabriskie—Bass, Guitar, Banjo.
Taylor Gordon—Solo Tenor, Bandola.
William Butler—Violin.

Closing First Half at B. F. Keith's Riverside This Week

Under Personal Direction

M. S. BENTHAM

WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of September 1st in Parenthesis—

NEW YORK: PALACE—Sept. 1, King and Co., Chas.; Lewis, Ted. ALHAMBRA—Sept. 1, Barr Twins (N. Y., Colonial); Dickinson and Deagon (N. Y., Colonial); Edwards and Co., Gus; Kranz and LaSalle (N. Y., Colonial), McMahon Diamond Co. (Bklyn, Orph.); Moran and Mack, Robins and Partner (Bklyn, Bush.). COLONIAL—Sept. 1, Burns and Frabito, Crawford, Clifton, DeWolf Girls, Farrell and Co., Alfred (N. Y. Al.); Stanley and Birns (N. Y., Al.). RIVERSIDE—Sept. 1, Breen Family (Bklyn, Orph.); Clark and Bergman, Howard and Clark, Davis and Darrell, Kerr and Weston, Klein Bros. Jazzland Navy Oct. (Bklyn, Orph.); Nitta-Jo. ROYAL—Sept. 1, Camilla's Birds (Bklyn, Bush.); Columbia and Victor (Bklyn, Bush.); Hamilton, Alice; Kohlman and Co., Lee (Bklyn, Bush.); Henry Lewis, Sissle and Blake. HARLEM OPERA—Sept. 1, first half: Jackson Hines and Co.; Saxton and Farrell; Stafford and Co., Frank; Lucas and Co., Jimmie; second half: Ricard, Earl. 5TH AVENUE—Sept 1, first half: Anthony; Stanley and Co., Helen; Harkins, Jim and Marion; Robins and Co.; second half: 4 Cliffords; Barry Girls; Herbert and Co., Hugh; Walters and Walter; Rudinoff; Stafford and Co., Frank; Moran and Mack. 125TH STREET—Sept. 1, first half: Ricard, Earl; Fay, Mrs. Eva; second half: Anthony; Garrison, Jules and Annette; Fay, Mrs. Eva; Lucas and Co., Jimmy. 23RD STREET—Sept. 1, first half: Alex Sparks and Co.; Dotson; Garrison, Jules and Annette; Buch Bros.; second half: Suzanne and Ernest; Marshall, Montgomery and Co.; Brooks and George.

BROOKLYN: BUSHWICK—Sept. 1, Creole Fashion Plate; Fred and Albert, Hackett and Delmar (N. Y., Royal); Herman, Mme. (N. Y., River.); 2 Jesters (N. Y., Royal); Shone and Co., Hermine (N. Y., Colonial); Sinclair and Jasper; Texas Comedy 4 (N. Y. Alhambra). GREENPOINT—Sept. 1, first half: Barbette; Marshall, Montgomery and Co.; second half: Mack and Co.; J. C. ORPHEUM—Sept. 1, Frisco and Co. (N. Y., River.); Keley, Julia (Buf., Shea); Myers and Moon (Buf., Shea); Olson and Johnson (N. Y., River.); Pielert and Scofield (N. Y., Royal). PROSPECT—Sept. 1, first half: Dunn, Maud and Marion; Moran and Mack; Walters and Walters; second half: O'Neill and Co., Bobby; Palmer and Jazz Band, Bee.

CONEY ISLAND: Henderson—Sept. 1, Flying Henrys. NEW BRIGHTON—Sept. 1, Irwin, Chas.

BALTIMORE: MARYLAND—Sept. 1, Brower, Walter; Killam and O'Dare; Mrs. W.'s Surprises (Columbus, Keith); O'Neill and Keler (Phila., Keith); U. S. Glee Club (Wash., Keith); Countess Verona (Wash., Keith).

BOSTON: KEITH—Sept. 1, Diane and Rubini (N. Y., River.); Duval and Symonds; Jessell, Geo.; Kennedys, The; Kiss Me (Prov., Keith); Melnotte and Leedum; Rinaldo Bros. (Prov., Keith).

BUFFALO: SHEA—Sept. 1, Bordoni and Gitz Rice (Toronto, Shea); Diamond and Brennan (Toronto, Shea); Galvin, Wallace (Toronto, Shea); LaVarr and Bro., Paul; McMillan & Co., Lida.

CLEVELAND: KEITH—Sept. 1, Francois and Co., Margot; Shaw and Campbell; Yates and Reed.

COLUMBUS: Sept. 1, Dare Bros.; Hawkins, Lew (Cleve., Keith); Juggling Nelsons (Cleve., Keith); Wright and Dietrich (Cleve., Keith).

DETROIT: TEMPLE—Sept. 1, The Briants; Brown Sisters; Conlin and Glass; Fisher, Sallie; Jason and Haig; Phillips, Sid; Potter and Hartwell; Varvara, Leon (all to Roch., Temple).

HAMILTON: KEITH—Sept. 1, Carmen, Frank and Ethel; Howard and Co., Mary (Syracuse, Temple); Man Hunt (Mont., Keith); Miller and Bradford; Pietro; Wayne and Warren Girls; Winston Sea Lions (Det., Keith).

JERSEY CITY: PROCTORS—Sept. 1, first half: Kingsbury and Co., Lillian; Mack & Co., J. C.; O'Meara, Jim and Kitty; second half: Clinton and Rooney; Playmates.

LOWELL: KEITH—Sept. 1, Canton 3 (Portland, Keith); Darrell, Emily; Florenze Duo; Foley & O'Neil; 5 Princeton Girls; South and Tobin; Taylor and Grattan.

MANCHESTER: PALACE—Week of Aug. 25. The fall and winter season opened with record houses. Robert Hyman-Virginia Mann and Co., in "$5,000 a Year," scored a hit, while the Four Woodrow Girls also pleased. Manager Canning has a host of friends in Manchester who wish him the best of luck. He formerly managed houses in Providence, R. I.
Mahoney.

MT. VERNON: PROCTORS—Sept. 1, first half: Barry Girls; Brooks and George; Playmates; second half: Dunn, Maud and Marion; Robins and Co., Rainbow Cocktail; Harkins, Jim and Marion.

MONTREAL: KEITH—Sept. 1, Brenner, Dorothy; Bell and Roy; Mason and Gwynn (Ham., Keith); Marx Bros.; Sampsel and L. Hart (Ham., Keith).

NEWARK: PROCTOR'S—Week of Aug. 25—In a headline act, "Follies of Song and Dance," at Proctor's, Wallace Bradley and Grette Ardine contributed to the entertainment of an interested audience. Eddie Janis and His Girls, also one of the headliners, were heartily received in their medley of comedy, song, and dance. Frank Farron in "A Few Bright Moments," sang the discharged soldier's song, **I've Got My Captain Working for Me Now.** One of his bright moments was his impersonation of a sales-girl selling diamonds at Woolworth's—who in an interval of sales, tells the girl next to her, her experience of an evening at Rector's. Duval and Symonds, "Much Ado About Nothing," are a quarrelsome couple. H. Bart McHugh's "Playmates" under management of C. Godfrey, are kiddies in a musical comedy review. Annetta Stein received good applause for her singing, and little Miss Grace pleased the audience with her violin playing. The remaining kiddies adding to the entertainment of the act. Jarrow is a talkative trickster. The Leightons offer song hits they have written, **Casey Jones, Steamboat Bill** and **He Done Me Wrong.** Rinaldo Brothers, statue athletes, close. Sept. 1, 1st half: Clinton and Rooney; Rainbow Cocktail; Rogers and Lum; Rudinoff; Hussey and Co., Jimmy; Muller and Francis; 2d half: Stanley and Co., Ailen; Bowman Bros.; Hussey and Co., Jimmy; Gaxton and Co., Wm.
Broome.

PHILADELPHIA: KEITH'S—Week of Aug. 25, Alla Moskova and her Classic Dancers, assisted by Moris Petroff, offered a series of artistic Russian dances, the most striking being the Arabian Fish Dance of Mme. Moskova's. Craig Campbell sang an aria from "Tosca," **Madelon,** and a number from "Pagliacci." Hector McCarthy accompanied at the piano. Julia Kelety sang Neville Fleeson's charming song, **Somewhere Someone Is Waiting,** with telling effect. Her wonderful gown of shimmering blue won the admiration of the ladies in the audience. Billy Montgomery and Minnie Allen pleased in nonsense at the piano. George Kelly's skit, "Mrs. Wellington's Surprise," was amusingly done by Lottie Briscoe and a well balanced support.

PHILADELPHIA: KEITH—Sept. 1, Arnaut Bros. (Phil., Keith); Baker, Belle (Phil., Keith); Borkin's Russians; Clark, Marie and Ann; Gleason, Billy; Hale and Bro., Willie; Kingsley and Benedict Co.; Mann, Ben and Hazel; Rubeville.
Conn.

PORTLAND: KEITH—Grapewin Co., Chas.; Herman and Shirley; Jim Jazz King; Stanton, V. and E.; Sylvester and Vance; Valmore, Mildred.

ROCHESTER: TEMPLE—Sept. 1, Artistic Treat (Ham., Keith); Elinor and Williams; Emerson and Baldwin; Finlay and Hill; Gray, Ann; LaVier, Jack (Mont., Keith); Leonard Co., J. and S.; Mason and Keeler (N. Y., Al.).

TOLEDO: KEITH—Sept. 1, Eadie and Ramsden; Imhoff, Conn. and Coreene (Youngst., Hipp.); Prosper and Moret.

TORONTO: SHEA—Sept. 1, DeLano and Pike; Marmein Sis. and Schooler (Mont., Keith); Marino and Maley; Towle, Joe (Det., Keith); Transfield Sisters.

WASHINGTON: KEITH—Sept. 1, Asahi Troupe; Campbell, Craig (B'klyn., Orph.); Duned, Myrtle and Jas.

ORPHEUM CIRCUIT

CHICAGO: MAJESTIC — Sept. 1, Bender and Meehan; Bernard and Duffy; Briscoe and Rand; Cummings and White; Green and Co.; Harry; Hall, Bob; Hoffman, Gertrude. PALACE—Sept. 1, Clifford, Edith; Collins and Har; Fern and Davis; Frazer, Enos; Green and Myra; Shirley and Band, Eva; Spanish Revue. STATE LAKE—Sept. 1, Fixing the Furnace; Holland Dockrell Troupe; Kay, Dollay; Nuslika 3, Olga; Rose, Jack; Young and Wheeler.

DENVER: ORPHEUM—Sept. 1, Birds of a Feather; Clifford and Wills; Frigganza, Trixie; Hines, Harry; Janis and Chaplow; Nathane Brothers; Terry and Co., Sheilah.

KANSAS CITY: ORPHEUM—Sept. 1, Brodean and Silvermoon; Dobson and Sirens, Frank; Great Lester; Holman and Co., Harry; Johnson, Neta; LeRue and Dupree; Lloyd and Wells.

LOS ANGELES: ORPHEUM—Sept. 1, Bailey and Cowan; Connelli, Lilson; Haig and Waldron; Lorraine, Oscar; Mason and Forrest; Pianoville; Watson Co., Harry.

MEMPHIS: ORPHEUM — Sept. 1, Bradley and Ardine; MacFarlane, Geo.; O'Donell and Blair; Rigoletto Bros.; Saila Bros.

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NEW ORLEANS: ORPHEUM—Sept. 1, Dainty Marie; Ford, Ed and Lottie; Frisco; Heart of Annie Wood; Jolson, Harry; Lambert and Ball; Toomer and Co., Henry B.

OMAHA: ORPHEUM—Sept. 1, Ciccolin; Espe and Dutton; Garcinetti Bros.; Milton and DeLong Sisters; Seeley and Co., Blossom; Sterlings, The; Walker, Clifford.

PORTLAND: ORPHEUM — Sept. 1, Casting Wards; Clayton and Co., Bessie; Creighton, B. & J.; Current of Fun; Harmon and McManus; Haydon and Ercelle; Lamberti.

ST. LOUIS: ORPHEUM — Sept. 1, Donovan and Lee; Evans and Co., Ernest; Everst's Monkeys; Hearn, Sam; Overseas Revue; Renault, Francis.

ST. PAUL: ORPHEUM—Sept. 1, Colour Gems; Ebs, William; Emmy's Pets, Karl; Kanazawa Japs; Lee and Cranston; The Sharrocks.

SALT LAKE: ORPHEUM—Sept. 1, Alexandri, E. T.; George, Edwin; Murphy and White; Nadje, Mlle.; Nichols, Nellie; Reckless Eve.

SAN FRANCISCO: ORPHEUM—Sept 1, Clinton Sisters; Marion Harris; La Bernicia Co.; Juliaz, Steve; Putting it Over; Sylva, Marguerita.

SEATTLE: ORPHEUM — Sept. 1, Heath, Frankie; Kelly and Co., Geo.; Royal Gascoignes; Tannen, Julius; Ward and Girls, Will.

WINNIPEG: ORPHEUM — Sept. 1, Bell and Wood; Bonconi, Maleta; Hughes and Co., Mrs. Gene; Norton and Lee; Stone and Kaliz; Yip Yip Yaphankers; Vane, Sybil.

POLI CIRCUIT

BRIDGEPORT: POLI—Sept. 1, 1st half: Chadwick and Taylor; Dudley and Co., Gertrude; Lorraye and George; Only Girl; 2d half: Dwyer, Laura and Billy; Holmes and LaVere; Mayo and Irwin; Rose and Moon.

HARTFORD: PALACE—Sept. 1, 1st half: Tosetti and Bentt; Valentine, The; Honor Thy Children; Mayo and Irwin; Four Mayakos; 2d half: Jolly Johnny Jones and Co.; Lewis and Black; Townsend Wilbur and Co.; Bevan and Flint; Eastman and Co., Gretchen.

NEW HAVEN: BIJOU—Sept. 1, Laura and Billy Dwyer; Garry Owen; Shipman and Co., Gertrude; Revue Comedy Four; LaToy and Models, Mlle.; 2d half: Lorraye and George; Mullally, McCarthy and Co.; Ferns and Litt; Corinthians, The.

SPRINGFIELD: PALACE — Sept. 1, 1st half: Corinthians, The; Turner and Grace; Lewis and Black; Townsend Wilbur and Co.; Wells, Virginia and West 2d half: Tosetti and Bennett; Sherman, Joe; Dudley and Co.; Gertrude: Honor Thy Children; Four Pals; Four Meyakos.

WATERBURY: POLI—Sept. 1, 1st half: Jolly Johnny Jones and Co.; Sherman, Joe; Sweatman and Co., Wilbur; Bevan and Flint; Rose and Moon; 2d half: 3 Friends; Hart and Helene; Sculptors' Garden; Valentine, The; Wells, Virginia and West.

WILKES-BARRE: POLI — Sept. 1, Clayton and Clayton; Green and LaFell; Every Sailor; Roth, Dave; 4 Aarons; 2d half: Morlin; Ross, Bert and Betsy; Ward and Van; D'Amore and Douglass.

WORCESTER: PLAZA — Sept. 1, 3 Friends; Ferns and Litt; Ramsdell and Deyo; 2d half: Turner and Grace; Chadwick and Taylor; Brother Elk; Hendricks and Stone; College Quintette. POLI—Sept. 1, Four Pals; Hart and Helene; Sculptor's Garden; 2d half: Eldrid and Carr; McMahon Sisters; Sweatman and Co., Wilbur; Tracey and Wahl.

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UNUSUAL SCREEN SNAPSHOTS

Fancy attempting to scare Jim Corbett with fists. "Gentleman Jim" smiles this way all through "The Midnight Man" (Universal)

Not only when this was snapped, but several times, was such a crowd in front of the Broadway Theater, New York, during the run of "Yankee Doodle in Berlin" (Sol Lesser)

J. Jaccard picking sky locations for Lieut. Locklear, for use in "The Winged Trail" (Universal)

Al. E. Christie and Alice Lake (Christie Comedies) motoring in Los Angeles in vehicles of the "get a horse" vintage

In the title role of "The Brat" (Metro) Nazimova impersonates the almost unknown genus-mushroom sprite

William Russell rehearsing the septuagenarian jazz band, who may be old, but have young ideas in music, for scenes in "This Hero Stuff" (American). We hope the guitar player does not get his mattress caught in the strings

Mabel Normand telling Jay Martin, from the heart out, that he is some aurora borealis, taken on the Goldwyn lot during the filming of Miss Normand's latest picture ("Upstairs"). The others are Tom Moore and E. A. Barrymore, of the Mirror

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Personals—Exchange of Ideas Through Exchange of House Organs — Neutrality Should be Industry's Policy—"Boycott" Foolishness—The Question of Stars and Dual Roles

So Lawrence Weber is back making productions regularly; he set a pace at one time. He gave Metro fine stars in fine pictures. He introduced Madame Petrova to the screen and there were never better dramatic pictures featuring an emotional female lead than those which Madame turned out under the direction of Alice Blache.

With Apologies to "The Mirror"

FIVE YEARS AGO—Joe Lee bought Harry Reichenbach a glass of beer at the Screen Club.

TEN YEARS AGO—There were no movie directors buying oil stock!

Unjust to Dryden

That was an awful story that a theatrical journal printed about Wheeler Dryden, who happens to be a relative of the Chaplin boys. Claim was made that he was not an actor but was going to be "put over" on the strength of the relationship, whereas the truth is that Dryden has been on the stage nine years and appeared in five or six countries, even heading his own stock company.

They Weren't Unknown

Jay Gove has gone with John Pond Fritts of Realart. Fritts and President Kane also seem to know the "good ones." Gove labored hard at Fox but there was so little noise about it that I feared his talents were unknown outside. But Realart must have had its ears to the ground.

A Timely Letter

"Mr. P. A. Parsons,
"President, A. M. P. A. Inc.,
"New York City.

"Dear Mr. Parsons:—

"I am taking the liberty of adding to our regular mailing list to receive our house publication, Progress-Advance, the names of the members of the A. M. P. A. Inc.

"Famous Players-Lasky Corporation publishes a weekly paper, the policy of which is to reflect the developments of our business, to carry advertising suggestions, and to record in detail the success which various productions obtain through the proper kind of showmanship and exploitation in different cities throughout the country.

"May I ask that at the next meeting of the A. M. P. A. you advise the members of the fact that I am taking the liberty to send them copies of Progress-Advance, since I would greatly appreciate any reciprocation along the same line in order that all of us may benefit by the best in the particular line of work in which we are engaged.

"I assure you copies of any advertising matter, press sheets, publications, etc., that any of the members may be kind enough to send to me will never be used as the basis of attempting to discourteously appropriate another man's ideas, but will be studied in an effort to bring about a standardization of motion picture advertising material.

"Sincerely yours,

"(Signed) JOHN C. FLINN,
"Director of Publicity and Advertising."

This letter to the President of the Associated Motion Picture Advertisers is a move in the right direction. Advertising men make a mistake to "tie themselves up" in the advertising and sales work of their own offices. The other man's ideas are worth paying attention to, and if the other man is writing the worth while stuff, he will not mind the careful examination of his material because the man who writes that kind of stuff is not afraid to be "copied." Indeed, he usually is the sort who wants to see motion picture ad copy as a whole hit a high mark, and like John Flinn will send you copies of his work gladly. Flinn is making it a point to set all the movie ad men down on his mailing list, but I know ad men who did not wait to be assured such stuff, regularly spending time to secure it. I know a man whom, by reason of his work, had to write most diversified advertising and publicity, covering many phases and countries; he found that he could prepare copy in all these fields without giving much time to advance preparation as he had never been the "tied-up" kind of advertising writer. This man for many years gave a fixed portion of his day to considering the advertising efforts of the Other Fellow.

It has worked out similarly in other branches of the motion picture business. I know a studio where the staff was much of a Mutual Admiration Society. They merely praised each other and ignored and belittled the work of the other studios. When they assembled to examine the first print of a production of one of their number, it was simply a jovial get-together with the bouquets handed out all around.

This conduct of the staff kept the heads of the concern feeling so good about the Studio's progress that they never noted the *progress of the Other Fellow*. The latter was introducing all sorts of new tricks to the trade, and when the studio that I mentioned woke up it was miles behind the time and showing a deficit in its earnings. Now, I wager that the Barrett McCormicks, Leonhardts', Gleichmans, Sid Graumans, Allens and other live-wire theatre men, are in pretty close touch with *what the exhibiting field is doing*.

Neutrality Should Be Policy

The "endorsement" of the theatrical managers' side by our National Association has moved more than one supporter of it to tears. It is beyond all reason. The motion picture industry should be neutral in this fight.

We have still to be shown why our National Association takes sides in such a matter—any side. The thing does not touch us at all. Why should the responsible representatives of the most popular public entertainment take up the battle for one side or the other? The resignation of that pillar of the National Association, P. A. Powers, may seem rash, but it is entirely understandable.

Those N. Y. "Promisers"

English trade papers speak of Bernie P. Fineman as "one of the most promising young men in the New York film trade." Yes, I'm still waiting for the Claridge dinner and the auto ride up home he threatened me with.

The "Boycott" Silly-ness

Another great mistake of the National Association has been to allow a few members to indulge themselves in the belief that they were conducting a boycott on employees who were clever enough to make a change, or who were driven by an uncongenial atmosphere to make a change. These few members have tried to "kid" the rest into thinking they could turn the hands of the clock of simple progress back by adopting an "understanding." They forgot that you cannot go *backward* and accomplish anything! This boycott has always been a sorry joke, having not as much as a moral effect excepting where individuals making a change did so without the customary advance notice to the firm employing them, or where there were attending circumstances that showed a deliberate desire on the part of the switching employer to throw his department or firm into temporary chaos. You do not need "understandings" to put a halt to the black sheep in *any* industry. But where intended to throttle employees would change their connections in an honorable way, an "understanding" of this sort is exactly what I have stamped it above—a boycott, and as such plainly punishable under the law.

I hate to consider some of the men who have adopted this "understanding" as would-be violators of the law, and it has always been a source of regret and pain to me that these men tried to make their boycott an Association matter. Why, I know a motion picture employee who was averse to the very thought of transferring his affections and stayed with his company five years, until its president died. As he had become the personal representative of the president, and the new head had his own choice for the job, this employee was simply forced out.

In the course of his loyal connection he had passed up opportunities for advancement elsewhere at the rate of two per year. Well, he went with another motion picture firm where he found his lot very happy, until changing to a department presided over by a relative of the chief officer of the company. This relative made the employee's lot intolerable and it was proper that he seek for a new connection.

Under the boycott "understanding" he would have had to stay helpless—worthless—in his job, until the relative finally *kicked him out of it*. I would like the Messrs. Cochrane and Hess, idols of this department, who have subscribed to the "understanding" farce, to tell me if my illustration does not prove that they are radically wrong.

Did You Ever Think of This?

Here is a new thought on the dual role from Exhibitor Walker, manager of the Royal and Classic theaters in Dartmouth, Nova Scotia, and the Princess in Imperoyal, Nova Scotia.

"Why are so many stars playing a dual role?" is the question Mr. Walker asks. This, he points out, is advertised as a wonderful feat, but whom does it interest?—perhaps the stars and directors, but certainly not one in a thousand picture fans. It only gives the impression that there are not enough players in the country to take the parts—something after the fashion of the old-time traveling shows where three or four players would have to take a dozen parts because there were not enough in the company to put on the play properly.

"Very few, if any, theater patrons care a cent whether Pearl Prunella or Saphire Whoosis can carry two or three roles. It does not interest them in the least, but rather tends to decrease their interest in the story. Patrons of the silent drama like to get as much reality out of the pictures as possible. They like to think of it as something that really could happen, and one person, particularly the star, playing two parts, takes the realism out of the play for most people."

10 YEARS AGO TODAY

Wilmington, Del., Exhibitors to Pay $100 Circus License According to State Law.

Annette Kellerman Performs Diving Feats, Physical Culture Exercises and Diabolo Playing for Vitagraph.

Mutoscope Co. takes film of G. A. R. Parade in Salt Lake City and Exhibits Them Same Day.

Selig Plans War Picture, "Largest Undertaking Yet Attempted," to Cost $25,000.

Unconfirmed Rumors Circulated Regarding Official Changes in Motion Picture Patents Co.

5 YEARS AGO TODAY

Pictures Introduced as Part of Legitimate Play by Rowland and Clifford in "While the City Sleeps."

Lewis J. Selznick Chosen Vice-President and General Manager of World Film Corporation.

W. N. Selig, Caught in the Far East by the War, Cables that He is "Safe and Well."

Gaumont Company Presents President Wilson with Film Showing His Late Wife on Her Last Vacation.

Popular Photo Plays Corp. Formed by Charles O. Baumann and C. A. Willat.

POWERS OUT OF NAT'L ASS'N OVER STAND OF THAT BODY ON STRIKE

Universal Treasurer Disapproves Action of Film Producers' Representatives in Supporting Managers

P. A. POWERS, Treasurer of the Universal Film Company, resigned from the National Association of the Motion Picture Industry owing to the stand taken by that body in the actors' strike. The motion picture body allied itself with the Producing Managers' Association in the war.

According to Mr. Powers he could not understand how the Motion Picture Association could in good faith enter into this sort of a fight without making an error. He stated that the contractual relations differ widely. He also stated that he does not and will not approve of any action that pledges the picture producer to undertake any action which would give support to theatrical managers.

Two prominent lawyers who represent motion picture interests told a MIRROR representative that they thought the action of the National Association in allying itself with the Producing Managers' Association in the fight was ill-advised. One of the lawyers who is a member of the association said that he had not even been informed of the meeting at which such action was taken. He declared that the motion picture industry should not be embroiled in the war at all; that the questions at issue did not concern the industry and it was the best policy to observe a strictly neutral attitude.

"I believe," he said, "that the industry, through its association, should do nothing to antagonize organized labor. Labor has steadfastly stood with the industry as opposed to legalized censorship and in favor of full freedom for the screen. It helped us in our fights at Albany and Washington."

Charles C. Shay, president of the stage employes and motion picture operators' union, in an address at a meeting of the Actors' Equity Association at the Lexington Theater last Friday afternoon, said that he would regard any efforts made to keep open the theaters affected by the strike with motion pictures as an act of war. P. A. Powers offered a resolution at a meeting of the National Association prior to his resignation to the effect that "all distributing organizations affiliated with the National Association of the Motion Picture Industry are hereby requested not to involve the motion picture industry by sales or leases" of films which would be used to keep open theaters affected by the strike.

At a meeting Monday of the National Association of the Motion Picture Industry, it was decided to remain neutral in the present war.

Universal Starts Three Features

Three six-reel features were put into production last week at the Universal West coast studio. Elmo Lincoln has commenced work under Director Rex Ingram on "The Beach Comber," from the story by J. G. Hawks. Mabel Ballin will play opposite Lincoln. Frank Mayo has started on "Lasca," a screen adaptation of the well known poem of the Rio Grande. Norman Dawn is directing the feature, and Edith Roberts is playing opposite Mayo. "Betty Reforms" is the title of a story by Mildred Considine, which William C. Dowlan has started producing with Ora Carew, Forrest Stanley and Charles Clary as the stars.

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Book Film as Road Show

Robert W. Priest, president of The Film Market, Inc., the selling agent for "The House Without Children," is receiving inquiries from prospective buyers seeking information regarding the "road-show" possibilities of Robert McLaughlin's newest feature.

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Harold Lloyd Injured

Harold Lloyd, the film comedian, was seriously injured the other day at his studios at Hollywood, Cal., when a property bomb, with which he was lighting a cigarette, exploded, blowing off the finger and thumb of his left hand and scarring his face. At first it was reported that he had lost an eye as well, but latest advices state that his face is in good condition. Lloyd will be laid up for a time. In the meantime Pathe has sufficient Lloyd releases to suffice for the present.

Bartlett Resumes Publicity Management

Randolph Bartlett resumes this week the position of publicity and advertising manager of Select Pictures Corporation, from which he resigned two years ago to become editor of Photoplay Magazine, during a temporary absence of Julian Johnson. When the Selznick Pictures Corporation was organized last January, Mr. Bartlett was the first employe, and with the resignation last week of Vivian Moses, he now takes over the entire publicity and advertising department of Select, the distributing company. Associated with Mr. Bartlett are Hunt Stromberg, and Tamar Lane.

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Mme. Petrova in Truex Comedy

Madame Olga Petrova appears in a scene of "The Night of the Dub," an Ernest Truex Comedy film made by Amedee J. Van Beuren. While the Truex players were shooting scenes at the Great Neck, Long Island, railroad station, Madame Petrova walked past the camera to board a train as naturally as if she were playing in one of her own feature plays.

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Pathe Wants Thurston

Howard Thurston, who was to have opened at the Globe with his magic show, has been offered a big motion picture contract by the Pathe Company for his appearance in a serial picture.

"THE RED VIPER"

Tyrad Picture Carries a Vital Message

At last we have been given a picture which expresses the subtle menace of bolshevism in a convincing and understandable way. Many plays on both stage and screen have made the attempt, but it remained for "The Red Viper" to do it successfully. Not that there is any suggestion of propaganda about it, for there is not; but there is shown by means of a straightforward story, that bolshevism is a state of mind and not a question merely of physical agitation. And the greatest service the picture has done to the cause of law and order is its elimination finally and conclusively of all connection between bolshevism and organized labor—a connection that has been assiduously sought by the "red" forces but has never been won in the least degree. In short, "The Red Viper" is a vital, patriotic, and eminently entertaining piece of work. And it accomplishes its purpose with no mention of the word bolshevism, and no preachiness.

Credit for the success of the picture must be divided between many people. First there is the author, Winifred Dunn. She has written a story which, while not free from inconsistencies, is totally free from dullness. The character of little Mary Hogan is unbelievable, and the sudden and complete conversion of an organized mob by the perusal of a printed circular is exaggerated, to say the least. For the former, Ruth Stonehouse is partially responsible, and for the latter the director must bear his share of the burden. Such things are flaws, but not vital ones, however. In most instances the direction of Jacques Tyrol is exemplary. It is simple and direct and telling. The star of the picture is Gareth Hughes, and to him is due the greatest praise for his intelligent playing. He is one of that small number of gifted film actors who think visibly. It will not be long before he takes his rightful place as one of the biggest of screen stars. Good looks, youth, and above all intelligence are in his favor. The supporting cast is adequate in every way. Among its members are Ruth Stonehouse, Irma Harrison, Alberta Lee, Margaret Seddon, Alfred Hollingsworth, Jack Gilbert, R. H. Fitzsimmons and many others.

MARTIN.

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New Screen to Be Brought Out

A luminous motion picture screen which is said to give life-like perspective to every scene projected on it and, among other things, to remove the distortions noticeable to those who do not sit immediately in front of the screen, is shortly to be brought out in the United States by the new Motion Picture Producing Company of America. What with King Cole Comedies and the forthcoming Emlay high speed camera the company seems to be preparing for a busy winter.

TRUART'S NEW IDEA

Organization to Be Run on Cooperative Plan

A new idea in organization of a motion picture producing company is Truart Pictures, Inc., which is to make a series of two-reel polite comedies starring Minta Durfee (Mrs. Roscoe Arbuckle). According to its claims, it is probably the first truly co-operative motion picture company, a company in which all of the leading players as well as the Director General, Chas. H. France, will share in the profits. Bory Osso, vice-president and general manager, conceived the profit sharing idea which he feels is sure to instill a keener interest in his players that would be otherwise possible.

The star of Truart Pictures, Minta Durfee, was a leading figure in Mack Sennett productions until about two years ago, when she retired temporarily from screen work. Her several pictures with the inimitable Roscoe Arbuckle, her husband, have proven her aptitude for slapstick comedy. The light farce comedy such as is planned by Truart will give the star's many admirers an opportunity to see her in an entirely new kind of picture—pictures more like Mack Sennett's "Mickey," in which Miss Durfee played the leading feminine role in support of Mabel Normand. Miss Durfee promises that Luke Arbuckle, her trained bulldog, which is now on the west coast with "Fatty" will soon start what is to be his tenth trip across the country alone, so that he may appear in her later pictures.

Every effort is being made to obtain the best possible talent to assist in making Truart Comedies among the best in their field. Chas. H. France, who has been making comedies of the better sort for several years, is director general of the new company and will have complete charge of the production.

Billy Quirk, former Vitagraph comedy star, will return to the screen after several seasons in vaudeville, to play the leading male roles in these productions. Agnes Nielson and Mary Anderson are others in the company, and Alvin Knechtel will operate the camera. Tommy Gray, who is well known for his humorous writings, has been engaged to write the stories.

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"Radium Mystery" Started

"The Radium Mystery," the new Serial now being made by the Pacific Producing Co., is finishing its first episode under the direction of Robert Broadwell. Although they are working at the headquarters of the new company, 6100 Sunset Boulevard, Los Angeles, several of the early episodes will be shot at Universal City.

It has an all-star cast, including Cleo Madison, Eileen Sedgwick, Ed Brady, Bob Reeves, and some of the big stunts are done by Bob Kortman, who for years played opposite Wm. S. Hart. The first three episodes are expected to be finished by September 1st. The story is by Frederick Bennett.

Famous Players May Produce Plays at Empire Theater.
Neutral Stand in Strike Declared to be Best for Industry.
Riesenfeld Now on Directors' Board of Rivoli and Rialto.
"The Blue Pearl" to be First Lawrence Weber Film.
New Strand Theater, Brooklyn, to Open Friday Night.

GAZING AT THE STARS

GOLDWYN GETS TWO BIG PLAYS OF WOODS' ROSTER

"The Woman in Room 13" and "Roads of Destiny," Obtained for Pauline Frederick

TWO notable stage successes of last season have been secured by Goldwyn Pictures Corporation. "The Woman in Room 13," and "Roads of Destiny," both A. H. Woods' Productions originally, will be screened with Pauline Frederick in the star roles. The selection of these plays is the first important development following upon the recent amalgamation of the interests of the Shuberts, Selwyns, and Mr. Woods with Goldwyn, by which the latter has the first film rights to any of the productions of the three producing houses.

"Roads of Destiny" was written by Channing Pollock. It is based upon the famous story of the same name from the pen of O. Henry. Florence Reed was starred in the play. "The Woman in Room 13" was written by Percival Wilde, Max Marcin and Samuel Shipman.

It is expected that Goldwyn will shortly announce more selections from the wide range of material afforded by its connection with the Shuberts, Woods and Selwyns.

"The Woman in Room 13" was one of the outstanding hits of the past season. It received unanimous praise from dramatic critics and for many months did a S. R. O. business, first at the Booth Theater where it opened in January 1919, and later at the Republic, a house that was selected because of its larger seating capacity. This play ran for something over six months before it was withdrawn from this latter place of residence.

Sues Paulist Fathers

William J. Lavery has made application to the Supreme Court to enjoin the Missionary Society of St. Paul from ousting him from the Paulist Fathers School in West Sixtieth Street, where he has been giving moving picture exhibitions under a lease signed by the Rev. Charles M. Cassidy, treasurer of the missionary society.

After using the school auditorium, which seats 700, for several years, Mr. Lavery complained that with a lease which will not expire until January, 1921, the doors were locked against him and the electric current was shut off. He has been paying $250 a month rent.

It is contended by the Missionary Society of St. Paul that Father Cassidy had no authority to make the lease with Mr. Lavery.

* * *

Wistaria Gets McGrath Novels

The motion picture rights to five of Harold MacGrath's best known and most popular stories have been purchased by Lynn S. Card, president of Wistaria Productions, Inc. The works purchased are: "The Best Man," "Two Candidates, "Mr. 'Shifty' Sullivan" "The Place of Honeymoons" and "Parrott and Company." In addition to the works of this author, Mr. Card also purchased the motion picture rights to Samuel Hopkins Adams' novel, "The Secret of Lonesome Cove."

* * *

New Newark Theater

The Branford Theater, being constructed at Branford Place and Nutria street, Newark, N. J., within a stone's throw of Broad and Market, promises a seating capacity of 3,450. When completed it will be the largest motion picture house in New Jersey. The new theater will be controlled by Fabian, Zucker Steiner & Co. Newarkers are promised the opening in February, 1920.

* * *

New Film Concern Formed

P. A. Powers announces that a new film concern called the Roma-New York Pictures Corporation has been formed with a capital of $5,000,000. Mr. Powers is President and Gen. Giuseppe Garibaldi, Vice President.

Recover $100,000 Worth of Stolen Films

Chief Assistant District Attorney Alfred J. Talley is in receipt of a letter from the National Association of Motion Picture Producers commending him in his efforts in running down perpetrators of film thefts.

Films to the value of $100,000 have been recovered and returned to the producers, the producers themselves not being aware that any of this large quantity had been stolen.

Mr. Talley announced that the drive against the film thieves would be continued until they were all rounded up.

* * *

New Comedy Concern Formed

A new producing concern known as Gaiety Comedies, Inc., George Ovey as chief comedian, has been at work in Hollywood since August 18. Craig Hutchinson, former film editor of Sennett comedies, and director of Lehrman Nester, and Lyon & Moran comedies, is the supervising director. James Clemens is studio business manager and the executives at the head are E. H. Emmick, president of the Peerless Film Service, and J. L. Friedman of Celebrated Players Film Corporation. Pretty girls are to furnish the background.

* * *

Logue in New Role

By the organization of A. H. Fischer Features, Inc., Charles A. Logue, well known writer of screen material, comes into a new position of prominence in the industry. Mr. Logue is an incorporator with B. A. Rolfe and A. H. Fischer of the new company and fills the office of secretary, in addition to adapting for picturization the Robert W. Chambers series of stories secured by the firm, as well as writing original material. His time and services will be devoted exclusively to the duties of his new affiliation.

* * *

Bushman Effects on Sale

After nearly three months of litigation and counter-litigation the effects of Francis X. Bushman are to be sold at auction. The sale will take place beginning next Wednesday, at the auction rooms of Darling and Company, Broadway and Seventy-sixth street.

BIG FILM HOUSE IN THE "VILLAGE"

Big $500,000 Picture Theater Is Planned

Greenwich Village is up in arms, again. This time it is the three classes of residents that are emitting the howl, the descendants of the original settlers, the few remaining men and women who made Greenwich Village what it was in the days when it was peopled with sincere artists and writers who lived there to be let alone, and the bobbed-haired women and the long-haired men contributing "atmosphere," tea and "literature" to the invading sightseers. For once they are united. They all feel that the complexion of the village is to have its change started. Hence the wail.

They have heard that a group of promoters, backed by a very wealthy woman, to the extent of $500,000, are to choose a site of the three they have under consideration upon which to erect a mammoth motion picture theatre of the Rivoli-Rialto-Strand type. The villagers' informers have told them that the sites from which they may choose are located in Christopher street, bordering on tiny Grove Park, which is really a part of Sheridan Square, at the southwest corner of Eleventh and Fourth streets and the corner of Eleventh street and Waverly Place. Just who these promoters are the villagers have not been told, but they have been given to understand that the project is a certainty.

* * *

Gets Walter Play

Myron Selznick announces that he has purchased the motion picture rights to the Belasco success, "Just a Wife," which was written by Eugene Walter. It is not announced as to who will be featured.

FORMS NEW FILM COMPANY

Cathrine Curtis Enters Picture Producing Field

What is believed to be the first instance on record, in which the feminine mind assumes the dual role of producer and executive manager, became known with the announcement of the launching of the Cathrine Curtis Corporation. Backed by Wall Street, and with a board of directors consisting of some representative financiers, the organization, after months of silent but painstaking preparations, has just sprung into being, with headquarters in Los Angeles, and New York offices at 120 Broadway.

Miss Curtis, through whose efforts alone this new Eastern capital has become interested in the photoplay industry, has been made president, George M. Taylor, vice-president and Dorman T. Connet, secretary and treasurer. On the board of directors are Arthur F. Spalding, Malcolm McLellan, and Robert M. Simpson, all members of New York Stock Exchange and New York Cotton Exchange; George M. Taylor, E. R. Pirtle and Albert L. Judson, capitalists; George J. Whalen, president of the United Cigar Stores Company; Reese Llewellyn, president of the Llewellyn Iron Works, and William Dewey Loucks, the attorney. Loucks and Alexander are counsel for the corporation.

Miss Curtis is of the firm belief that the masses are waiting with open arms to welcome picture-play productions that are not rich only in scenic splendor and beauty, but mental pretentiousness as well. And that is what she is bent on giving them.

No definite number of productions per year will be attempted according to present plans.

SELECT TO HAVE ENGLISH BRAND

General Investigation of Film Conditions In London to Be Conducted First

SELECT Pictures Corporation will establish next month a branch in England to be known as Select Pictures, Ltd. This branch will be conducted by Maxwell Milder as president and Edith Kotch as treasurer.

Mr. Milder has been for several years manager of the Select branch in Philadelphia and Miss Kotch has been secretary to Lewis J. Selznick, president of the corporation. They will sail for England September 6.

Mr. Selznick has decided that the policy of close contact with the exhibitors should be equally successful in handling foreign business, consequently it was decided to open this European branch in London, to study the problem and the possibilities of this important phase of the business.

Until permanent offices can be obtained, temporary headquarters will be opened in the Hotel Savoy in London.

The first work of the president and treasurer will be confined to a general investigation of conditions in London and England, after which it is probable that several branch offices will be established in the important cities of England, Scotland, Ireland and Wales.

As soon as headquarters are established in London, the office will arrange for a series of private showings on every Selznick subject available at that time.

Flynn to Direct Russell

The most recent addition to the formidable staff of Fox Film Corporation directors is Emmett J. Flynn. The first picture which Mr. Flynn will direct is a William Russell production, and it will follow, according to present plans, the first of the Russell pictures, "Sacred Silence," now nearing completion under the direction of Harry Millarde.

Myron Selznick Gets Stage Play

Myron Selznick announces that he has purchased the motion picture rights to the stage success, "The Girl From Out Yonder," which is to be used as Olive Thomas' fourth Selznick production. "The Girl From Out Yonder" will be directed by Ralph Ince as soon as that director has completed filming "Sealed Hearts," Eugene O'Brien's second Selznick production.

SYLVIA BREAMER

Starred in J. Stuart Blackton's Newest Production, "My Boy"

BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

At the Rialto—"Heartsease" —Goldwyn—Tom Moore

The Rialto Orchestra, under the direction of Hugo Riesenfeld, Nat W. Finston, and Joseph Klein, play Verdi's "Sicilian Vespers" this week as the overture. The Rialto Magazine follows with up-to-date news features from the four corners of the earth. Interest this week centers around the visit of the Prince of Wales. Several good scenes are shown of this future king, and the orchestra appropriately plays *Sounds from England,* with a snappy drum solo for his arrival before saluting guards of honor. A "Judge Rumhauser" cartoon is sandwiched into the news reels as a comedy relief. The orchestra plays for the opening of this a popular Parisian tune, *Sous les Ponts des Paris,* also *Quand Madelon* and *Les Enfants de France* for the close. The cartoon has the French tone, and these melodies fit it exactly. Next to the Prince of Wales, the other world idea is represented by some rare pictures of the famous Bela Kun, released by Kinograms. The orchestra plays a very shivery Hungarian march for this shot. Later at a funeral demonstration of the Bolshevists there is a muffled drum effect that is very telling. A thrilling picture from the Educational Library comes after this, and for daring riding there is nothing like it. Italian troops give a demonstration of breakneck horseback exercise. The orchestra uses a short bit of the *Italian Caprice,* Tschaikovsky, for the introduction, and for the close a rapid tarentella is played. Some pictures were shown of Paderewski also, and these brought out applause from the musicians in the audience. The music was a polonaise.

The vocal solo for the week is James Harrod singing Treharne's *Mother, My Dear.* This song is used as the theme in the feature, and leads into it. Tom Moore is the star in Goldwyn's "Heartsease," a play having to do with a young composer, starving, of course, who is writing an opera. The villain manages to steal the score, after knocking the young musician senseless, and produces the work. But the hero recognizes his work on hearing the song, *Heartsease,* at the first performance. The guilty party suffers, and the hero wins renown and a girl. In the first reel the hero is sitting at an organ, and this necessitates the opening of the picture with the organ, where possible. Theme is used here. Where the string quartette plays Nevin's *Goodnight* is used. For the opera house scene, a part of *Scheherazade* comes in. At title, "Awaiting the reckoning," a slow chant in the form of an elegie is played, and at title, "I must not be found here," Rachmaninoff's *Melodie* in E is used. The usual conventional agitatos and dramatic numbers are used, closing with the theme at title, "What can I do to make amends?"

Selections from Friml's "Sometime" are used as a light musical selection after the feature. Then comes a Sunshine Comedy, "Her First Kiss," for which the music is *Hezekiah, Mammy of Mine, Shooting Box, In the Gloaming, Dixiana Rise,* and *A La Carte.* Arthur Depew plays for the closing organ solo, the *Triumphal March* from "Naaman," by Costa.

At the Rivoli — "Nobody Home" — Paramount — Dorothy Gish

The Hungarian Comedy Overture, Keler-Bela, starts the show at the Rivoli this week. The orchestra plays under the direction of Erno Rapee and Joseph Littaa. Novelty interest centers around the "Mutt and Jeff" cartoon from a scenario by Max Manne, the solo trap-drummer of the Rivoli Orchestra. This cartoon follows the overture. It concerns the adventures of the two famous comedians entering vaudeville. The action, titles, etc., have been synchronized with the effects in the orchestra, even to one place where Jeff turns and conducts the Rivoli Orchestra himself. This picture was made for the Rivoli Theater, and there is another edition for general release. The venture was successful and went over big with the Sunday audiences.

Emanuel List comes after the cartoon, singing the celebrated *Gypsy Love Song* from Herbert's "The Fortune Teller," with a setting by John Wenger. Then comes the regular Rivoli Pictorial opening with a march, *Right of Way,* for a patriotic scene. A rodeo scene in the West calls out the well-known *Wild and Woolly.* A laugh-provoking shot of Irish babies comes next, for which the music is *Pop Goes the Weazel. Dream Lullaby* is played for a swimming scene. Other shots were shown to *Sunbeam, Tete-a-tete,* and *When They're Old Enough.* Riot scenes in Liverpool and a race course shot were run to Elgar's second *Pomp and Circumstance* march and *Club Galop.* The news closed with intimate pictures of Pershing, for which the orchestra used *Our National Emblem* march.

The feature is Dorothy Gish in "Nobody Home," a paramount picture. She has the support of Ralph Graves, George Fawcett, Emil Chichester, Porter Strong, Norman McNeil, and Vivian Montrose. The director is Elmer Clifton. The picture is a humorous skit on superstition, and has to do with the stars, spilling salt, rabbit's feet, and other trappings of the black art. It is amusing, and the audience seemed to like it in its various details. The orchestra opens the picture with *Sparklets,* using light number like *Liebeslied, Limbo Land, Flirtation,* and *Down South Everybody's Happy.* The organ began at title, "Frances listens to Cupid." Several conventional agitatos, etc., complete the scoring, ending with *Flirtation.*

Mrs. Sidney Drew and "Angie," to say nothing of John Cumberland, appear in the last comedy of the Drew series. It is a bit of nonsense, involving summer hotels and fluffy society galore, ending up in the "Angienne" and a fat character called "Muffets" seeking the altar. Light musical settings are used throughout. *Pulcinello, Bluette, Coeur Brise, Woodland Inn, Le Cou-Cou, Egyptian Nights,* and Chaminade's *Flatterer* being among the numbers, coupled to an agitato where they fall overboard.

The famous *Blue Danube* waltz is danced by Margaret Leeraas and Dorothy Lee, both doing some beautiful work through the several strains of the composition. The settings were by John Wenger, and among the best effects he has done at the Rivoli. M. Tarasoff staged the dance. Another solo number is added by Alberto Bachmann playing the Svendsen *Romance,* and the organ closes the show with the War March from "Athalie."

At the Strand—"A Burglar by Proxy"—First National —Jack Pickford

A lively start for the Strand program is made this week by the use of Offenbach's overture, "Orpheus," directed by Carl Edouarde. This composition has a lovely middle part for 'cello solo, beautifully played by the Strand's first 'cellist. Following the overture came the Strand Topical Review, with a shot of the return of U-boat chasers from Bermuda in record time. A march opened this scene. Scenes of guarding food in Liverpool and an interesting Novagraph picture of swimming followed next, and then the usual Topics of the Day with a waltz accompaniment. Ganne's *Extase* was played for a fine colored scenic of rural France. A stirring march, *The World's Progress,* ushered in some intimate shots of "Black Jack" Pershing, and this was the sign for applause. Heroes being decorated before New York's City Hall stood to the tune of *There's a Million Heroes.* An unusual novelty was a series of pictures showing a display of fireworks, probably the first shown on Broadway. The orchestra played Guirand's *Carneval* for these scenes. Troops entering Mexico at a gallop closed the news reel. This was opened by a bugle call, and then a big march, played in the style of a galop as the heroes broke into a run. This brought applause.

The first vocal number opened up on a new stage set: an interior in white, with center window showing a vista of mountains. Eldora Stanford appeared and sang Arthur Penn's *The Magic of Your Eyes,* with an orchestral accompaniment. At the close of this the lights dimmed, and she sang Cadman's *At Dawning,* playing her own accompaniment. As this was the theme in the feature picture, the sheet came down and shut out the singer, the song going on for several seconds into the picture action.

Jack Pickford is the Strand's offering this week in "A Burglar by Proxy," a First National picture. The plot concerns itself with a young man who takes too much 2.75 for a bad case of toothache. While wandering in Paradise from the effects of the dose, he encounters two bad men of the gun variety. The further adventures take him into the home of a pretty girl, and then into a burgling expedition, with safe combinations and liquid dynamite scattered around. By rescuing a set of plans for the "old man," he at last has a chance to seek the pretty girl on a moonlit lawn, with a fountain playing near at hand. This is certainly an entertaining picture, with some fine characters. The Cadman song opened the picture, and then the orchestra went into *A Little Love, a Little Kiss,* and a verse of this was sung behind the screen. Later came such numbers as *May Dreams, Petals, Symphonette,* and the organ took the action at title. "Still suffering from the effects." Jack Hammond used several light intermezzos, including Nevin's *Dragon Fly,* Depret's little *Air de Ballet* and Wrangell's *Arabesque.* At title, "Society gathered at Mrs. Webster's," the orchestra came in with light society style. There is a good chance for mysteriosos with suspense at the discovery of the crook by the girl. Then there comes a title, "Midnight," where the music can work up, as at the Strand, with an agitato for fight. The picture closes with Cadman's song, played as a trumpet's solo at the Strand.

Next on the program comes an Indian subject, "The Passing of the Crow." The orchestra used Sousa's "Red Man" suite for these scenes. The organ played selections from Arthur Farwell's American Indian Melodies. The comedy is a Universal, called "A Lion in the House," which is of the usual "lion" type. The orchestra used selections from Friml's "Sometime" for this picture.

Two other solos were also used, one a baritone rendition of the "Toreador's Song" from Carmen, and the other a 'cello solo by the first 'cellist of the orchestra, Herman Sevely. He played Golterman's *Cantilena.* The Sunday audience gave generous applause to both these artists. The organ closed the program with selections from "Martha."

"The Red Viper" — Tyrad Pictures—Gareth Hughes —Irma Harrison

This picture is wholly taken up with the question of soap-box agitators and from this standpoint carries a convincing message against the "group" idea in our social life. It is well acted and there are some thrilling fights and "gang" scenes. There is a small thread of love running through, but this is only secondary to the main theme.

(*Continued on page* 1420)

PICTURE FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average,* the Same Terms Being Used in All Wires to Us

In His Brother's Place

Metro, Hale Hamilton, Directed by Harry L. Franklin, Scenario by A. S. Le Vino

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Hamilton very popular." Good picture."
WIRE REPORTS—SOUTH
Box Office Value.....Fair
Exhibitor Comments: "Did only fair business."
NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest .....Slight
Technical Handling .....Good
Coherence .....Good
Acting .....Fair
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good
WHAT IT IS
A shrewd business man, seeing his twin brother about to be pushed out of the country church, of which he is pastor, undertakes to put that establishment on a paying basis. So he pretends to be his ministerial brother, installs a jazz choir, and sells religion in a purely commercial manner. Oil deposits on church property are thereby separated from rural villains.

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Heartsease

Goldwyn, Tom Moore, Adapted from the play by Charles Klein

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "A picture that charms." "Satisfied."
WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Moore in congenial role." "Combination of popular star and good play."
WIRE REPORTS—SOUTH
Box Office Value.....Good
Exhibitor Comments: "Went well."
WHAT IT IS
Villains persist in being villainous in spite of the fact that Nemesis is always on the job. In this case the villain steals an opera score from a young musical genius, and actually gets away with it for a while, but genius, coupled with virtue triumphs in the end.

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A Man's Fight

World, Dustin Farnum, Directed by Thomas N. Heffron, Scenario by Tom J. Geraghty

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Farnum well liked." "Good story."
WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Capacity houses." "People pleased."
WIRE REPORTS—SOUTH
Box Office Value.....Good
Exhibitor Comments: "D. Farnum in a drama of the West means big interest."
WHAT IT IS
Though a careless young member of the idle rich, when the great moment arrives, he is there with the hero stuff, and goes to prison for the murder of a villain. When his term is up, politics, copper, and a pretty stenographer play important parts in his life.

Burglar by Proxy

First National, Jack Pickford, Written and Directed by Jack Dillon

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Favorite star in a merry comedy."
WIRE REPORTS—WEST
Box Office Value.....Good
Exhibitor Comments: "A fine comedy." "J. Pickford very popular."
WHAT IT IS
A young fellow who should know better, gets himself mixed up with the late John Barleycorn to such an extent that he is involved in a burglary and has dire difficulties in exonerating himself in the eyes of his sweetheart.

. . .

The Girl Alaska

World, Lottie Kruse.

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Very fine production." "Wonderful photography."
NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Fair
Dramatic Interest .....Fair
Technical Handling .....Fair
Coherence .....Fair
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Excellent
Quality as a Picture.....Fair
WHAT IT IS
A fortune-hunting young damsel, disguised as a boy, penetrates the icy fastnesses of Alaska and meets with many adventures, the most important of which are the discovery of her long lost father, the acquisition of a husband, and the striking of dirt that really pays.

. . .

The Battler

World, Earl Metcalf and Virginia Hammond, Directed by Frank Reicher, Scenario by Harry O. Hoyt

WIRE REPORTS—EAST
Box Office Value.....Fair
Exhibitor Comments: "Nothing new."
NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Fair
Dramatic Interest .....Fair
Technical Handling .....Fair
Coherence .....Fair
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Fair
WHAT IT IS
A story of society and the East Side, in which a man finds regeneration in an attempt to assist a woman who has been brutally treated by her husband.

The House Without Children

Film Market, Richard Travers, Directed by Samuel Brodsky, Adapted from the play by Robert McLaughlin

WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Vital plot." "Well acted." "Well directed."
WHAT IT IS
An involved family mix-up, in which a wife who wants a child doesn't have one and her husband's niece who isn't married does have one, its father being the brother of her uncle's wife—whew!—is brought to a happy ending after much ado.

. . .

The Bramble Bush

Vitagraph, Corinne Griffith, Directed by Tom Terriss, from story by Malbro Bartley

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Griffith's picturesqueness a big feature."
NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Good
Dramatic Interest .....Good
Technical Handling .....Fair
Coherence .....Good
Acting .....Fair
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good
WHAT IT IS
Concerns one side of life in the nation's capitol. It shows the big men of Washington in situations where human nature holds sway, and the manner in which the world-old power of love, high character and desire operates among men and women.

. . .

The Love Cheat

Pathe, Jane Caprice and Creighton Hale, Directed by George Archiband, Scenario by Peggy McCall

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Pleasing."
NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Fair
Dramatic Interest .....Good
Technical Handling .....Good
Coherence .....Good
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Quality as a Picture.....Good
WHAT IT IS
Can a love affair be commercially promoted like stocks of commercial organizations? The effect of this plan had upon the romance of a poor furniture designer and the daughter of a wealthy steel magnate was most unexpected.

World Aflame

Patne, Frank Keenan, Directed by Ernest C. Warde, Scenario by Frank Keenan and Jack Cunningham

WIRE REPORTS—EAST
Box Office Value.....Fair
Exhibitor Comments: "Keenan never seems to change the type of his pants." "Good acting."
WHAT IT IS
The discussion of Capital versus Labor is the theme. Wherever the man turned men were decidedly independent. They concluded it didn't pay to treat each other kindly, so he runs for Mayor and wins on a "Better Service" platform, and does much to bring the two classes into better harmony.

. . .

IS THAT SO!

Mary Miles Minter, the youthful Realart Star, acted as guest of honor and assisted in distributing prizes to the thousands of kiddies who participated in Asbury Park's twenty-eighth annual Baby Parade.

George Terwilliger has been engaged by Vitagraph to direct Alice Joyce in her next picture, "Pride," on which work began on Monday.

Arthur V. Smith, brother of Albert E. Smith, President of Vitagraph, has been appointed assistant to the president with headquarters at the Brooklyn studio. He entered on his new duties on Monday.

Charles R. Rogers, Director of Sales for Select, has just returned to the New York home office after an extended trip throughout the West and Middle-West.

Alice Joyce, who has been resting for a month at Hot Springs, Va., returned to New York late last week.

Gladys Leslie has begun her next Vitagraph feature, "The Golden Shower," by Marie Eve.

John P. MacGowan, who for several years has specialized on serial productions, has signed a long term contract with the Universal company. Mr. McGowan was so busy during his short stay in New York on his way to England, that it was necessary to sign the contract at the docks.

Buster Keaton, back from France, has started work as a member of "Fatty" Arbuckle's company at the temporary studio in Glendale on the next Paramount-Arbuckle comedy, which bears the working title "Back Stage."

. . .

Faxon Dean Signed

Faxon N. Dean, well-known cameraman who was discharged last Thursday from the Signal Corps, signed up immediately with Famous Players for an indefinite period. Mr. Dean is just starting his second production directed by Charles Maigne, and starring Lionel Barrymore. Mr. Dean was well known as cinematographer for George Beban's productions.

GAZING AT THE STARS

LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

"THE Spitfire of Seville" was written by Joseph Franklyn Poland, and the scenario by Waldemar Young. However, we notice in several press items recently that Young is credited with the story. Without Poland's story there could have been no scenario.

Director T. Hayes Hunter, who recently signed to make Goldwyn Pictures, starts work Monday. Claude Camp will act as his assistant, and Edward McKierman will be head of the property end of it. Abe Scholtz is to preside over the B. & H. machine.

Bessie Love, under the direction of David Smith, is preparing to start production on "Pegeen," from the book by Eleanor Hoyt Brainerd. The scenario was prepared by Wm. Barbarin Laub, who has elaborated the sylvan settings for the pretty rural romance conceived by the author.

William Duncan and his company are still away at Lake Huntington at work on the "Smashing Barriers" serial.

Earle Williams is busy re-reading several of the stories on hand for production and the selection of the vehicle to follow "The Black Gate" will be made soon.

Elaborate sets are being constructed for the next Montgomery and Rock comedy, which will be started soon.

Jimmy Aubrey, under Noel Smith's direction, is busy on a tenement house "jazz" that will illustrate that there are many light spots in dark alleys.

Ann Schaefer of the Vitagraph Company, after constantly enduring the demands for tribute from rent profiteers, has finally revolted and purchased a home in Hollywood. Miss Schaefer has been a resident of the Southern California Picture Colony since she came West with the original Western Vitagraph Company.

Adaline Johnstone (Mrs. Lamar Johnstone) is fast making a name for herself as a writer for the screen. With several successful pictures to her credit she has just finished a Russian society story which has been sold to Fox for Gladys Brockwell.

Louise Glaum, famous star, is at a loss to know what she shall call her new home, purchased recently. It is perched upon a little knoll all to its own, immediately adjoining the golf links, of the Culver City Golf Club. She will be glad to receive suggestions for its name.

The latest leading lady to be added to the acting staff of the Jesse B. Hampton Productions is Rita Stanwood, who is playing opposite H. B. Warner in a screen version of Bret Harte's famous novel "Maruja," a story laid in Southern California.

Allan Dwan was the recipient of an exceptionally flattering offer from the city of Tacoma recently, when he received word that the Mayor of that city was willing to hand over the keys if Mr. Dwan would bring his company there to make some of the scenes for his forthcoming production, "The Luck of the Irish," which is to be his second picture as an independent producer, making pictures for the Mayflower Photoplay Corporation.

Beauties from the ranks of the Ziegfeld Follies were used as Mannequins for Bert Lytell's latest vehicle, "Lombardi Ltd."

Due to the all seeing eye of Maxwell Karger, Metro's director general, the much sought after location that was needed to burn the hotel in "Please Get Married" was at last found in the Hollywood Hills.

John K. Holden, formerly an electrical engineer for the Edison company, is now the technical director for May Allison's "Fair and Warmer."

Bert Lytell must make a gown before the camera's searching gaze, so he is going into training.

Metro stars are now on matinee and evening schedule. May Allison and Viola Dana work while the sun shines, while Bert Lytell shoots in the cool of the evening.

Races marked the finale of the Metro program system. Hale Hamilton, star of "The Four Flusher," made the sport interesting with his parti-mutuel machine.

Bert Lytell, Joseph Kilgour and John Ince, all former Alcazar leads, held a get-together meeting at the Metro studio this week.

Eileen Sedgwick, the petite blonde of the serial, "The Lure of the Circus" has been cast for the ingenue part in "The Radium Mystery," an eighteen-episode serial now being made by the Pacific Producing Co., 6100 Sunset Boulevard, Los Angeles. She made a debut with Edwin Arden, in "The Eagle's Nest," made quite a sensation in "Cyclone Smith," and is now regarded as one of "THE" Serial Women of the screen. She is a daredevil rider and keeps her director and manager on needles and pins, refusing to be doubled for in many of the break-neck stunts, with which "The Radium Mystery" abounds. The juvenile lead is played by Bob Reeves, a new discovery from the Texas plains.

Andres MacDonald, Bulls-Eye comedies' technical director, has perfected a new type of movable reflector for taking stills.

William R. Wertz, formerly with Thomas H. Ince, is now with Bulls-Eye comedies' technical force. Wertz is a former member of the 8th U. S. Cavalry.

Having finished the third of Charlie Dorety series of comedies, Director Charles Parrott has begun filming the fourth, the principal scenes to be laid along the seacoast.

Gilson Willets, head of the Pathe scenario department, has revised the scenario for "The Third Eye," which Astra is to produce at its studio in Glendale, with Warner Oland and Eileen Percy co-starring. Olga Grey also will be in the cast, which is being assembled from the east as well as the west coast. James W. Horne will direct the production, which will be in fifteen parts.

Louis J. Gasnier, who is producing the Lew Cody films at the Astra studio, started his screen career with Pathe Freres in Paris, when the cinema was in swaddling clothes. Twelve persons formed the organization of Pathe Freres, according to Mr. Gasnier, and the capitalization was insignificant, but this organization now numbers thousands in its personnel and its resources are fabulous.

Henry Lehrman, producer of Lehrman Comedies, has just left Los Angeles for Colorado Springs, Colo., where he will attend a convention of executives of the First National Exhibitors' Circuit from all over the country. Mr. Lehrman was accompanied by T. L. Tally, vice-president of the First National, and proprietor of Tally's Broadway theater in Los Angeles. During the producer's absence the Henry Lehrman Studios at Culver City are in charge of Al Herman.

Marshall MacKaye has finished his first two-reel domestic comedy-drama, "Love Apples," for the Alkire Photoplay Company, and is preparing to begin immediately on the second of the series which is to be called "Five Yards of Lace." By way of a change from the unsophisticated country boy type which MacKaye portrayed in the first comedy he will enact the role, in the second, of an absent-minded old gentleman. Pauline Curle, George Sheldon, Cecil Holland, June Love, and Lynn Tompkins, were in the supporting cast.

Bertram Bracken has completed his latest and most stupendous production, "The Confession," and is enjoying a thorough rest after his strenuous labors.

GAZING AT THE STARS

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Bill Henry, Param.	(*East*)	**Good**–"Ray always a winner." (*South*) **Good**–"As good as the usual Ray picture." "Ray very popular."
Checkers, Fox	(*East*)	**Good**–"One of the better pictures." "Title drew." "Played two weeks."
Choosing a Wife, First Nat'l.	(*East*)	**Fair**–"Action very slow." (*Central*) **Good**–"Got good attendance." (*West*) **Good**–"Interesting picture." "Finely acted." (*Canada*) **Fair**–"Not up to American standard." "A British film."
Cupid Forecloses, Vita.	(*West*)	**Good**–"Pleased." "Bessie Love draws well."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting." (*West*) **Good**–"Walthall very popular."
Favor To a Friend, Metro	(*East*)	**Good**–"Light but amusing story." "Wehlen's wardrobe elaborate."
Forbidden, Jewel	(*East*)	**Good**–"Thoughtful drama." "Presented well."
Four Flusher, Metro	(*East*)	**Good**–"Breezy." "Hamilton made most of opportunities."
Gray Horizon, Ex. Mut'l.	(*East*)	**Good**–"Hayakawa enormously popular."
Home Wanted, World	(*East*)	**Fair**–"Too much Pollyanna." "Child pictures not popular."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story, well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Good**–"Just the kind." "Joyce just fits part."
Little Brother of the Rich, Univ.	(*East*)	**Good**–"Name attracts." "Good show."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele likes Lillian Walker." "She always pulls." (*Central*) **Good**–"Walker at her best." "Pleasing."
Lyons Mail, Tri.	(*East*)	**Good**–"Irving good in play made famous by his father."
Man Who Stayed At Home, Metro	(*East*)	**Good**–"Baggott in a story of courage and romance."
Misleading Widow, Param.	(*West*)	**Good**–"One of the merriest comedies of the year."
Pagan God, Ex. Mut'l.	(*East*)	**Good**–"Warner great in story of China." "Full of action."
Peace of Roaring River, Goldwyn	(*East*)	**Good**–"Frederick always popular." "Frederick in an exciting Western."
Praise Agent, World	(*East*)	**Good**–"Good comedy." "Action." "Title misleading, ought to be 'Press Agent.'"
Railroader, Tri.	(*East*)	**Poor**–"Same old stuff."
Rose of the West, Fox	(*East*)	**Good**–"Star popular now." "Everyone liked Traverse." (*South*) **Good**–"Went well."
Society Exile, Artcraft	(*East*)	**Good**–"Ferguson can be counted on for crowded houses." "Fine picture in every way." (*West*) **Good**–"Everyone pleased." (*South*) **Good**–"Ferguson more beautiful than ever."
Thirteenth Chair, Pathe	(*West*)	**Good**–"Play well remembered."
This Hero Stuff, Pathe	(*East*)	**Good**–"Original idea." "Russell good in clever play."
Upstairs, Goldwyn	(*East*)	**Good**–"Funniest ragtime romance in many moons." (*Central*) **Good**–"Splendid attraction." (*South*) **Good**–"Very funny."
Wagon Tracks, Artcraft	(*East*)	**Good**–"Replete with action." "Best Hart in a long time."

WILLIAM RUSSELL *in* "THIS HERO STUFF"

By STEPHEN FOX Directed by HENRY KING

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How Do the Returning Heroes Feel?

With nearly four million American boys back from service overseas or in cantonments—here's a picture you can feature big.

Popular William Russell in one of the funniest vehicles he has ever had—a comedy in which a returned war hero finds life a bore.

Glance at a portion of the supporting cast shown above. It includes J. Barney Sherry, Mary Thurman, Harvey Clark, Winifred Westover and J. Farrell McDonald—all topnotchers.

You can easily plan on running "This Hero Stuff" three days to a week

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Distributed by PATHE

What the Trade Papers Said About Russell's Last One:

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Broadway Programs

(*Continued from page* 1417)

There are some long sub-titles at the start, without pictures, so the music must take the tone of these at the opening, something rather serious and heavy. As soon as the picture proper begins there is a scene of New York streets, and a good effect is to use *Sidewalks of New York* and any similar of the old street tunes. The title for this is "New York's Crucible." At title, "David Bolkov," go into poetic strain, rather tender. Then at title, "Love's Magic Wand," a light caprice. Change again at title, "Finnegan's Alley" to sober mood. As Mary denounces the speaker, somewhat agitato. Title, "A Dream World," soft and tender. Title, "The Meeting of the Gang," ominous. As Yolanda dances a light, dance tune, caprice. Title, "Wandering On," quiet, with an agitato for fight. Then at title, "Oh, God, If She," tender again. As David encounters Smith work up music to tragic, then at Yolanda dressing, rather soft and sombre. Title, "At the Home of Judge Norton," festive for reception with a waltz for the dancing. Title, "A Feature of the Evening," a dance to action. A climax at shot and explosion, then long sustained chords. Close at title, "The Dawn of Another Day," with soft, tender love theme.

"Evangeline"—William Fox—Miriam Cooper

The story of "Evangeline" has been pictured by William Fox in a truly remarkable manner, and even though the prologue shows what the ending must be, the audience is so stirred by the reality of the story that they come back to the fact that it is not really true with a great deal of satisfaction. Rarely have there been more beautiful scenes. The direction is splendid throughout. R. A. Walsh has made a picture that is worthy of the best houses. Miriam Cooper in the title role looks the part, and her support includes Albert Roscoe as Gabriel, James A. Marcus, Spottiswoode Aitken, Paul Weigel and William Ryno in principal parts. The showing of the picture in the Forty-fourth Street Theater gives a chance for some fine lighting effects. A blue light plays upon the screen's borders most of the time, lending an artistic blend to the different scenes.

A good orchestra under the direction of M. P. Krueger plays a specially prepared score made by George Rubinstein, musical manager for Fox. The score contains excerpts from the best composers, including Massenet, Grieg, Godard, and others. There is a shot that requires a harp in the first reel. The theme has been written especially for the picture and is a pathetic little melody called "Evangline." This is used a great many times in the action, generally played to action on one violin. When Gabriel is first shown the music is lively. At title, "In Halifax," *British Grenadiers* or *Sounds from England* will fit the mood. A sentimental touch is brought in at the scene where the heroine brings the checkerboard for the two men; the orchestra plays *Promise Me.* At the church scene where the priest is seen the music was very slow and solemn, and later went into Schubert's *Omnipotence* at title "The Deportation." Another good musical touch was at title, "The Exiles' Camp," with the orchestra playing *Where My Caravan Has Rested.* The music for the Indian attack on the wagon train was *Zephyr,* ending in a furioso by Langey for the actual fight. The closing number was the *Prelude* from Massenet's "Herodiade." Low drum rolls were used to denote the events that kept the two lovers separated.

A chance for good program arrangement is offered with "Evangeline" as the central feature. If desired a program can be made of related subjects, without the usual contrasts. Scenics and short subjects along the same line as the feature can be put together, so that the whole evening will be one of adventure in rural life. In spite of the good orchestra that presents the picture in New York, it is not difficult to play, as the cutting has been done consistently.

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Viola Melody, Thalberg, Scenic or theme,	Silver, Burdet. Co.
The New Moon, Berlin (For Norma Talmadge)	Irving Berlin
Son O' Mine, Zamecnik, Soft lullaby,	Sam Fox
My Cairo Love, Zamecnik, Oriental scenes,	Sam Fox
Moira, Deppen, Irish sentimental,	Sam Fox
Me-Ow, Kaulman, Fine characteristic,	Sam Fox
Save Your Money, John, Copeland & Rogers, General use,	Triangle Music Co.
Sugar, Bernard, Foxtrot,	Triangle Music Co.
That's Got 'Em, Sweatman, Good rag,	Triangle Music Co.

* * *

Pickford Ready for Work

Jack Pickford, the new Goldwyn star, arrived at the Culver City studio last week, and is prepared to start work on his first production.

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